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ELEMENTS
OF ENGLISH
GRAMMAR

— BARTLETT —
AND
MCBAIN



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THE ELEMENTS OF ENGLISH GRAMMAR

With Suggestions for Composition Work

BY

Albert LeRoy Bartlett, A.M.

AND

Howard Lee McBain, A.M.



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1906

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PREFACE

It may be felt by many that there should be some reasonable justification for adding another text-book on grammar to the long list of such books already before the teaching public; and it is not without a constant recognition of this fact that this book has been prepared. It would seem almost impossible at this late day to present anything very strikingly new in a science as old as that of the grammar of our language. Not only has the field been worked over and over, but the field itself is by nature limited. Both from their logical and their historical points of view the grammatical subtleties of our tongue have been explained by one author or another in almost every conceivable way, and about all that has been left to the student of grammar is a choice among authorities.

It is not the purpose of this book to add anything new along these lines. As its name indicates, it is an elementary treatise of the subject. It is intended for use in the upper grades of grammar schools, where it is believed that the teaching of grammar is found most difficult. The only excuse for being that can be claimed for the book must be upon the basis of its order of arrangement, its method, its simplicity and clearness. In other words, whatever merits it may have are fundamentally pedagogic.

The general order of presentation of the subject cannot fail to appeal to the teacher's logical sense, while the success with which

this method of presenting the subject has been met in the school-room bears substantial evidence to its practicability. The fact has too often been ignored that in taking up for the first time the scientific study of grammar the pupil is already well acquainted with the data of his study—the language that he is daily and hourly using. It is not at all necessary that he should begin with a study of words and undertake to build up the language from these. By imitation he has already made most of the changes in the forms of words his own with little thought of the “whys” and the “wherefores.” Language has up to this time been an almost unconscious medium for the expression of his thought. It is in this expression of his thought that we must hope to interest him. But his thought has been expressed in sentences. With sentences he is already familiar. It would seem, therefore, that the logical unit for the beginning of the pupil’s study of grammar is the sentence by means of which he expresses his thought, not the words of which that sentence is composed. For this reason Part I of this book has been devoted to the discussion of the sentence and its parts, leading up to a general treatment of the analysis of sentences. A single chapter, however, of this first part has been given to the treatment of words, it being quite necessary for the pupils’ intelligent comprehension of the subject that he shall be able to distinguish the various parts of speech.

Part II has been devoted to the orderly discussion and more detailed classification of the parts of speech. To these two general divisions of the subject proper has been added a third part, containing suggestive work in composition. The extent to which this work can be used must be left to the discretion of the teacher. In its use the order of the book may be followed, leaving Part III until the study of the grammar has been completed, or

it may seem advisable to use it as collateral work in conjunction with the study of Parts I and II. Attention is especially directed to Chapter XXIII, in which are to be found suggestions for the building up of compositions.

In regard to the method which has been followed in the treatment of individual subjects, it may be said that it is entirely and consistently inductive, because, again, the inductive method has seemed to be the logical method. If the pupil is already familiar with the data of his subject, why should he not reason from those data? Why should not definitions and rules follow naturally from his analysis of given illustrations, instead of being stated arbitrarily or discussed abstractly, and then followed by illustrations to which these definitions and rules must be applied?

Every effort has been made to use in the discussions language which is at once simple and clear. Of course there are certain parts of English grammar which are in themselves difficult for the child to comprehend, and for the explanation of which it is not always possible to find very simple language. The aim for simplicity, however, has been a conscious one. Elaborate classifications and discussion of the finer technicalities of grammar have alike been avoided. An effort has also been made to restrict within reasonable limits the tendency toward a rapidly increasing system of terminology. The names by which grammatical constructions are designated have been chosen with regard alike to their appropriateness and to their customary usage.

In the matter of definitions care has been taken to make them both inclusive of all possible illustrations of the thing defined and exclusive of all else.

No attempt has been made to treat the subject in any respect from its historical point of view, the authors believing that this should be reserved for more advanced study.

No system of diagraming has been suggested, for the reason that the use to any extent of this method of analysis is not in harmony with modern principles of teaching. While in moderation it may sometimes be of assistance, there is great danger of using it to excess. Any teacher who finds it an aid can easily originate a satisfactory system.

In selecting material for illustrations care has been used to choose only such as clearly illustrate the topic under discussion, without involving points subsequently treated, and only such as are easily within the understanding of the pupil. Accompanying these illustrative exercises abundant constructive work bearing upon the topic under discussion is called for. It is hoped that, while the pupil's analytic faculties are being developed by the one, his constructive powers may be strengthened and upbuilt by the other.

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PART I

THE SENTENCE AND ITS STRUCTURE

CHAPTER I

THE SENTENCE

Language.—By means of sound, gesture, or sign, such animals as the dog, the horse, or the lion are able to convey ideas. But man is more highly endowed, and has gradually made for himself distinct sounds to express his ideas. He has gone even farther, and made symbols for these sounds so that his ideas may be represented in writing or print.

If we hear the words *house, dog, runs, plays, beautiful*, certain ideas are brought to our minds—ideas similar to those in the mind of him who uses them. Thus by the use of sounds one person can convey his ideas to another.

When a little child first hears spoken words, they have no meaning for him; neither can he use them to express his simple ideas to another. Gradually, by hearing those about him use the same sounds again and again for the same ideas, he too comes to understand what these sounds or words represent. As he grows older, he learns to combine these ideas represented by words so as to express a series of connected ideas which we call a thought. Finally, as his mind becomes stronger and his ideas become more numerous, he learns to express his thoughts more freely and fully to others; he learns to write words to convey his thoughts to those who

are absent; and he learns to read words in writing and in print that he may know the thoughts of others. He must also learn to choose words carefully so that his thoughts may be expressed exactly, and to use that form of expression which has order, beauty, and elegance.

The use of language that is correct in the words used, and orderly in the arrangement of these words, makes the user more powerful, higher, and nobler than the one who in ignorance uses words wrongly and without proper order.

The attainment of this correct and orderly use of words is the main object of our study of grammar.

A WORD is the spoken sign of a single idea; the writing or printing of a word is merely a representation of its sounds.

LANGUAGE is the use of words to express thoughts.

ENGLISH GRAMMAR treats of the use of words to express thoughts exactly and correctly in the English language.

The Expression of a Complete Thought. — If I say *The sea*, I make known the subject of my thought, but I do not express a complete thought, for I do not make any assertion about *The sea*. I may be thinking of the sea as *beautiful*, or as *having power*, or as *bearing ships*. Again, if I say *is calm to-day*, or *threatened the little ships of Columbus*, I do not express a complete thought, for while I make assertions, you do not know what they are made about; you do not know the subject of my thought. But when I put together the subject of my thought and the assertions about it, and say *The sea is calm to-day*, *The sea threatened the little ships of Columbus*, you know my complete thoughts. Notice, then, that in order for a group of words to express a complete thought there must be (1) a subject of that thought and (2) an assertion about this subject.

A complete thought expressed in words is a SENTENCE.

EXERCISE 1

Which of the following groups of words are sentences?
By the addition of suitable words make sentences of those
which do not express complete thoughts — sentences : —

1. Youth is a garland of roses.
2. Saw the parade passing down the street.
3. Ambition has no rest.
4. Brings sorrow.
5. Watt invented the steam engine.
6. Building castles in the air.
7. Are loaded with fruit.
8. Gigantic icebergs
9. Pleasant hours fly fast.
10. Columbus in 1492.
11. An angry man
12. Were skating on the lake.
13. The north pole has not yet been found.
14. Many ships
15. Imprisoned in the ice of the North.

With the following subjects of thought express complete
thoughts — sentences : —

1. A country road
2. The rain
3. An old mill
4. The miller, dusty with flour,
5. The chattering squirrels
6. A brook, rippling over stones,
7. The sound of distant thunder
8. Beautiful flowers
9. My house
10. Walking

With the following assertions express complete thoughts—
sentences : —

1. runs through the woods.
2. make nests in the tall trees.
3. sits on the banks of the brook.
4. followed his master.
5. were slowly riding on the hay cart.
6. were offered us by the farmer.
7. frightened the birds away.
8. formed a pretty picture.
9. made us laugh.
10. made us enjoy the walk.

Essential Parts of the Sentence. —

1. The old earth puts on new life in the spring.
2. The soft whisper of the breeze is heard through the forest trees.

We have here two complete thoughts or sentences. About what are we talking in the first sentence? What are we told about it? About what are we talking in the second sentence?

In each of these sentences we note that there are two chief parts: (1) that about which something is told, and (2) that which is told about it. Every sentence must have these two parts, for no complete thought can be expressed without them.

That about which something is told is the **SUBJECT** of the sentence.

That which is told about the subject is the **PREDICATE** of the sentence.

Thus : —

<i>Subject</i>	<i>Predicate</i>
Water	freezes.
The reading of good books	gives pleasure.
The flowers of the field	clothe the earth with beauty.

EXERCISE 2

I

Point out the subject and predicate in each of the following sentences : —

1. The first settlement in Virginia was made at Jamestown.
2. Only the ruins of a church mark the place now.
3. The newcomers were charmed with this land of flowers.
4. Lack of food caused many hardships.
5. Virginia has been called the Mother of Presidents.
6. All water runs to the sea.
7. Full many a flower is born to blush unseen.
8. Nothing is impossible to the willing heart.
9. The sweetness of the rose scents the air.
10. The eye is delighted by the beauty of the rose.
11. Alfred Tennyson was poet laureate of England for many years.
12. The fragrant orange flowers
Fall to earth in silver showers.
13. The sea appears all golden
Beneath the sunlit sky.
14. The first sight of snow greatly surprised the East Indian.
15. The bobolink's song has been called a ripple of bird laughter.
16. Robert of Lincoln's Quaker wife
Broods in the grass.
17. The meetinghouse windows, blank and bare,
Gaze at him with a spectral glare.
18. The fate of a nation was riding that night.
19. The breaking waves dashed high
On a stern and rockbound coast.
20. A glittering star is falling
From its shining home in the air.

II

Make complete sentences, using each of the following groups of words as subject or predicate : —

Note to Teacher. — In this constructive work abundant exercise may be given by completing each sentence in several ways. Thus, if the subject of thought given is *The dog*, predicates may be added as follows : —

	loves his master.
The dog	guards the home.
	delights in play.

Or if the predicate *gave me pleasure* is given, a variety of subjects may be supplied :

Coasting	
Our ramble through the woods	gave me pleasure.
The gift of a book	

- | | |
|--------------------------|--------------------------|
| 1. The stars | 9. bloom in the garden. |
| 2. A lively game of ball | 10. The glistening frost |
| 3. was distinctly heard. | 11. graze in the meadow. |
| 4. Good conduct | 12. A hurry of hoofs |
| 5. encouraged him. | 13. fell at the bridge. |
| 6. is delightful. | 14. Benjamin Franklin |
| 7. Mont Blanc | 15. Paul Revere |
| 8. have been found. | 16. George Washington |

CHAPTER II

KINDS OF SENTENCES

1. Spring hangs her infant blossoms on the trees.
2. When will spring visit the earth?
3. Bring me the first buds of spring.
4. How beautiful is spring!

Each of the above groups of words is a sentence, for each expresses a complete thought. If we compare them, how-

ever, we notice that the thoughts are expressed in four different ways. In the first sentence something is asserted; in the second sentence a question is asked; in the third sentence a command is given; in the fourth sentence wonder or delight is expressed. According to the way in which thoughts are expressed, sentences are divided into four different classes.

A sentence that declares or asserts something is called a **DECLARATIVE SENTENCE**.

A sentence that asks a question is called an **INTERROGATIVE SENTENCE**.

A sentence that gives a command or makes a request is called an **IMPERATIVE SENTENCE**.

A sentence that expresses sudden or strong feeling is called an **EXCLAMATORY SENTENCE**.

Punctuation of Sentences. — The first letter of a sentence should be a capital. A declarative or an imperative sentence should be followed by a period (.); an interrogative sentence should be followed by an interrogation point (?); an exclamatory sentence should be followed by an exclamation point (!). In spoken language the declarative, imperative, interrogative, or exclamatory nature of a sentence may be expressed by the tone of the voice. In written language, however, punctuation takes the place of this. Any sentence may be made interrogative or exclamatory by placing an interrogation or exclamation point after it. The declarative sentence is the most common form of sentence.

EXERCISE 3

I

Tell what kind of a sentence each of the following is: —

1. The command of honor ranks above that of the king.
2. Is not the king's command honorable?
3. His command has not yet been given us.
4. Hear it, then, and be silent that you may hear.
5. How gracious is the command of our good king!
6. Have you noticed the beauty of the butterfly's wing?

7. How beautiful are its color and its texture!
8. God has wrought marvelous beauty into common things.
9. Do not destroy the innocent birds.
10. A noble deed is a step toward God.
11. Think carefully before answering.
12. What amusement pleases you most?
13. Do not drift idly on, but seek some port.
14. Why do you spend so much time on trifles?
15. It is little things that make perfection in bigger ones.
16. No one is defeated until he gives up.
17. Ring out the old, ring in the new.
18. Never retort with a sharp or angry word. It is the second word that makes the quarrel.
19. True happiness consists alone in doing good.
20. How sweet the moonlight sleeps upon this bank!
21. Be noble in every thought
And in every deed.
22. The stars come forth to listen
To the music of the sea.
23. The buried pebble lies forever beneath the ground. The buried acorn stretches upward toward the light. It makes the earth feed it. It grows. It becomes a great oak. How marvelous is the life of the little acorn!

II

Make declarative sentences containing the following words :—

farmer, forest, angels, dog, river, table, chair, snow, flood, summer.

Make interrogative sentences containing the following words :—

vacation, school, chalk, buildings, ball, tree, bird's nest, cows, feathers, children.

Make imperative sentences using the following pairs of words: —

frighten — birds, kind — animals, obedient — mother, come — desk, look — window.

Make exclamatory sentences about: —

The swiftness of the bird's flight, the intelligence of the dog, the brightness of the stars, the crowds on the street, the soldiers marching down the street.

Forms of Exclamatory Sentences. — The exclamatory sentence is always in the form of a statement, a command, or a question. It does not, therefore, differ in form from the declarative, interrogative, or imperative sentence. It does differ from them, however, in that its purpose is not only to assert something, ask something, or command something, but to express the assertion, question, or command with sudden or strong feeling. In written language the exclamation point which follows it distinguishes it. Thus: —

- | | |
|--|-----------------|
| 1. How noiseless falls the foot of time! | (DECLARATIVE) |
| 2. Forward the Light Brigade! | } |
| Charge for the guns! | |
| 3. Oh, who would wish to be thy king! | (INTERROGATIVE) |

EXERCISE 4

Of the exclamatory sentences in Exercise 3 state which are declarative, which are interrogative, and which are imperative, in form. State the same in regard to the following sentences: —

1. United we stand, divided we fall!
2. Woodman, spare that tree!
3. Isn't the snow beautiful!
4. Sound, sound the clarion, fill the fife!
5. How could I forget
To beg of thee, dear Violet!

6. How strange it seems and new!
7. Sail on, O ship of State!
8. Hast thou a charm to stay the morning star in its swift course!
9. Lay to the oar! The tide runs fast — runs fast!
10. How swiftly has one misfortune followed after another!

CHAPTER III

SUBJECTS AND PREDICATES

1. Flowers blossom
2. The white flowers of the pond lily blossom
3. The white flowers of the pond lily blossom beautifully on the surface of the lake.

In the sentence *Flowers blossom*, the subject of thought is expressed by a single word *Flowers*, and the assertion *blossom* is made about flowers in general. But in the second sentence the subject of thought is no longer all flowers, but the flowers of a particular color and plant. The word *flowers* is limited by the words *white*, and *of the pond lily*. In the third sentence the assertion *blossom* is modified by words telling how, *beautifully*, and where, *on the surface of the lake*. But the principal word of the subject in this last sentence is still *flowers* and the principal word of the predicate is *blossom*.

The principal word of the subject is called the **simple** or **grammatical subject**.

The principal word of the predicate is called the **simple** or **grammatical predicate**.

The group of words that forms the whole subject of thought is called the **complete subject**.

The group of words that forms the full assertion is called the **complete predicate**.

EXERCISE 5

I

Of each of the following sentences give the simple subject and the complete subject; the simple predicate and complete predicate:—

1. The moon shone.
2. The full moon of late August shone.
3. The full moon of late August, called the harvest moon, shone forth.
4. The full August moon of the harvesters shone clear in the cloudless heavens.
5. A thousand stars with their glittering points of light studded the sky.
6. The forests of the mountain were decked with crimson and gold.
7. The color of the trees was due to the ripening leaves.
8. Night came on.
9. Night hung in silence over the sleeping earth.
10. The night with its myriads of twinkling stars had settled in silence over the sleeping earth.
11. A single cricket chirped.
12. The shrill music of a single cricket was heard.
13. The shrill music of myriads of crickets arose from the fields.
14. The greatest of Americans honored always the wishes of his mother.
15. The mother of Washington had great influence upon the character of her son.
16. The true gentleman never neglects courtesy in little things.
17. The trustworthiness of a man may be learned by his honesty in small matters.
18. True happiness consists alone in doing good.
19. The silver crescent of a new moon shed its faint light among the stately trees.

20. The gray mist left the mountain side;
The torrent showed its glistening pride;
Invisible in flecked sky,
The lark sent down her revelry.

II

Make sentences using each of the following words as the simple subject : —

ship, sea, sailors, mountains, valleys, soldiers, patriots, Fourth-of-July, industry, idleness, habits, youth, age, courtesy, music, strength, elephant, Franklin, city of Washington, England.

III

Make sentences using each of the following words as the simple predicate : —

scattered, sings, filled, hid, brought, were defeated, has become, is honored, will be given, is being played, were studying, vetoed, is worthy, are unworthy, wrote, was written, is being studied, harvested, have sold, will win.

Note to Teacher. — In all constructive work the teacher should insist upon thoughtful sentences of more than two or three words, in order that these exercises may help in developing the pupil's facility in expression.

Compound Subjects and Predicates. —

1. Cold attacked the Pilgrims.
2. Hunger attacked the Pilgrims.
3. Cold and hunger attacked the Pilgrims.

In the first sentence the predicate, *attacked the Pilgrims*, is asserted of the subject *Cold*; in the second sentence the same predicate is asserted of the subject *Hunger*. These two sentences may be united into one sentence where the predicate is used but once, as in the third sentence. When two

or more subjects are thus united as the subject of the same assertion, they form a compound subject.

1. Cold attacked the Pilgrims.
2. Cold destroyed the Pilgrims.
3. Cold attacked and destroyed the Pilgrims.

The same method used in forming a compound subject may be used in forming a compound predicate. Thus the thoughts expressed in the first and second of these sentences may be expressed in the third sentence by using the common subject *Cold* but once and uniting the predicates. When two or more predicates are thus united in assertion concerning a common subject, they form a compound predicate.

Two or more subjects joined to form the subject of the same predicate form a **compound subject**.

Two or more predicates joined to form the predicate of the same subject form a **compound predicate**.

In the sentence, *Cold and hunger attacked and destroyed the Pilgrims*, we have both a compound subject and a compound predicate. Any number of single subjects or predicates may be united to form a compound subject or a compound predicate. Thus:—

The Indian guide, my friend, and I turned from the river, took the path over the hill, and soon came to the old trail.

EXERCISE 6

I

Give the complete subjects and predicates in each of the following sentences, and state which are compound:—

1. The frost, the fog, the hail, the snow beleaguered their tower.
2. Famine, fatigue, and cold had benumbed the inhabitants.
3. The great angry ocean thundered and pounded on the walls and shook the tower.

4. Two men, famous, admired, beloved, departed from amongst us not many years ago.
5. Longfellow and Lowell dwelt near each other in Cambridge and were close friends.
6. So many kind rains their vital moisture yield,
And swell the future harvest of thy field.
7. I slept, and dreamed that life was Beauty.
I woke, and found that life was Duty.
8. The boys and girls gathered some pretty flowers from the garden,
arranged them in bunches, and carried them to the hospital.
9. The traveler drew on some woolen hose over his shoes, and took his mountain stick in his hand.
10. The stockings and the sharp-pointed stick prevented him from slipping on the ice.
11. The walls and furniture of historic rooms are frequently marked and marred by the written names of foolish visitors.
12. The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
13. Good manners and good morals are sworn friends.
14. Character makes true friends, wins confidence and esteem, and forms wealth greater than gold.

II

Unite the following sentences into those containing compound subjects or compound predicates, or both : —

1. The fury of the sea terrified the inmates of the lighthouse.
The fury of the sea robbed them of all hope.
2. They trimmed the lamps.
They polished the glasses.
3. The sea roared.
The sea shook the structure.
The wind roared.
The wind shook the structure.

4. The fog besieged the lighthouse.
 The frost besieged the lighthouse.
 The hail besieged the lighthouse.
 The snow besieged the lighthouse.
 The fog chilled the inmates.
 The frost chilled the inmates.
 The hail chilled the inmates.
 The snow chilled the inmates.

III

Form the following groups of subjects into compound subjects:—

boy, dog; girl, friend; wind, rain; soldiers, sailors; birds, bees; elephants, lions; New York, Chicago; arithmetic, grammar; kindness, politeness; industry, carefulness.

Form the following groups of words into compound predicates:—

grew, budded, blossomed; worked, saved, grew rich; went, saw, came home; commanded, became President; sang, flew; brought, laid; shot, killed; treated his men with kindness, won their fidelity; were bought, were sold; walked, rode, sailed; studied, learned, won the prize; was born, educated, became, died.

CHAPTER IV

THE ARRANGEMENT OF WORDS IN SENTENCES

Natural and Inverted Order. —

1. The lion sprang out from his den.
2. Out from his den sprang the lion.

In both of these sentences the subject of our thought is *The lion*, while that which is affirmed of the subject is *sprang out from his den*. In the arrangement of the words of a

sentence the usual order is for the subject to precede the predicate, as in the first form of the sentence. The subject is not always given first, however. In the second form of the sentence, *Out from his den sprang the lion*, the predicate precedes the subject. Sometimes also the subject is thrown between parts of the predicate. In the sentence, *Through all the forest his roar was heard*, the predicate is, *was heard through all the forest*, and the subject, *his roar*, is placed between the two parts of the predicate, *through all the forest* and *was heard*.

When the subject precedes the entire predicate, the sentence is said to be in the **natural order**.

When the predicate wholly or in part precedes the subject, the sentence is said to be in the **inverted order**.

EXERCISE 7

I

Point out the complete subjects and predicates of the following sentences:—

1. Cold grew the foggy morn.
2. Beneath me flows the Rhine.
3. Gone are the days of merry June.
4. Not far advanced was the morning.
5. Out of the North the wild news came.
6. Slow tolls the village clock the drowsy hour.
7. Down the grass-grown porch my way I take.
8. Serenely the sun sank
 Down to his nest.
9. On fame's eternal camping ground
 Their silent tents are spread.
10. On the old oak's stem in splendor
 Glorious blossoms fast unfold.

11. Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire.

12. Quick and quicker
Came the dropping, thick and thicker
Pour the hasty torrents down.

II

Rewrite the above sentences in the natural order.

Make five sentences in the inverted order.

Order in Different Kinds of Sentences. —

DECLARATIVE. — In most declarative sentences the natural order is observed. But sometimes in prose, and frequently in poetry, the inverted order is found.

IMPERATIVE. — In the sentence *Be kind to animals*, the words all belong to the predicate. The subject is not expressed because it is not necessary to express it; it is understood that the subject is *you*.

In an imperative sentence the subject is usually omitted.

INTERROGATIVE. — In the interrogative sentences *What are the names of these flowers?* and *Where do they grow?* we find the inverted order, the subject of the first sentence being *the names of these flowers*, and of the second, *they*. But in the sentence *Who is talking?* the interrogative word *who* is the subject, and we note that the natural order is employed.

In interrogative sentences the order of words is inverted, except when an interrogative word occurs in the subject.

EXCLAMATORY. — In the sentence *How beautiful are the flowers of the field!* we find the inverted order. If the sentence is changed to read *How beautiful the flowers of the field are!* the subject, *the flowers of the field*, is placed between parts of the predicate.

In an exclamatory sentence the inverted order is frequently employed.

In selecting the subject of any sentence care must always be taken to choose the thing about which something is told, without regard to its position in the sentence.

EXERCISE 8

I

In which of the following sentences is the order natural, and in which inverted? State the subject and the predicate of each of the following sentences:—

1. The birds and the bees visited the clover field.
2. Over the sweet clover fields hummed the bees.
3. Some feelings are to mortals given
With less of earth in them than heaven.

NOTE.— Notice that the group of words *With less of earth in them than heaven* is a part of the subject, not the predicate. Be careful to consider this always.

4. There, swinging wide at her moorings, lay the *Somerset*, British man-of-war.
5. The heart hath its own memory.
6. In it are enshrined precious keepsakes.
7. From out the East came riding three kings, bearing precious gifts.
8. Here, on the site of this monument, Washington took command of the American army.
9. How brave an act was the scaling of the Heights of Abraham!
10. In what year was the Declaration of Independence proclaimed?
11. With what reverence do we now look upon this historic document!
12. In a nobleman's palace a necklace of pearls was lost.
13. Suspicion fell upon an orphan girl.
14. In a statue of Justice a magpie had built his nest.
15. This statue of bronze was struck by lightning.
16. Hurlled to the pavement below was the nest of the magpie.

17. Into its clay-built walls had been woven the necklace of pearls.
18. How often are our suspicions wrong!
19. The sandal-tree, most sacred tree of all,
Perfumes even the destroying ax.
20. Thus, with the rising sun,
Was the noble task begun.

II

Make three sentences in which the subject follows the predicate.

Make two interrogative sentences, and tell what order of subject and predicate you have used.

Make two exclamatory sentences, and tell what order you have used.

Expletives. —

1. { Myriads of fishes are in the sea.
 { There are myriads of fishes in the sea.
3. { To be late in everything is a grievous fault.
 { It is a grievous fault to be late in everything.

What are the subject and predicate of the sentences in the first group? It is clear that *myriads of fishes* is the subject of each sentence, while the predicate of each is the group of words *are in the sea*. The two sentences express exactly the same thought, but the arrangement of words in the second sentence is changed. By the introduction of the word *There* the subject is thrown between parts of the predicate. Observe that in this sentence the word *There* is not used to designate place. Had this been its intended use, the order of words would probably have been *Myriads of fishes are there in the sea*. *There*, in the second sentence, is introductory merely.

The reasoning applies with equal force to the second group of sentences. *To be late in everything* is the subject of each

of them, and *is a grievous fault* is the predicate. The word *It* has no meaning in itself ; it serves merely to introduce the sentence.

A word used merely to introduce is called an **INTRODUCTORY WORD** or **EXPLETIVE**.

Whenever an expletive is used, the words of the sentence are arranged in the inverted order.

EXERCISE 9

I

Point out the subjects of the following sentences : —

1. There is nothing impossible to the man who can will.
2. It is easy for men to talk one thing and think another.
3. There is a time for everything.
4. 'Tis only noble to be good.
5. There came from the trees the sound of many birds singing.
6. There is gladness in our hearts at the coming of spring.
7. There are three feet in every yard.
8. 'Tis not in mortals to command success.
9. It is easy in the world to live after the world's opinion.
10. There was a sound of revelry by night.
11. It is not necessary to light a candle to see the sun.
12. There are no birds in last year's nests.
13. Where there is a will, there is a way.
14. 'Tis better to have loved and lost
Than never to have loved at all.
15. There is a pleasure in the pathless woods,
There is a rapture on the lonely shore.
16. It has been the providence of nature to give the cat nine lives instead
of one.

17. 'Tis well to be merry and wise,
'Tis well to be honest and true.

18. It is sweet
To linger here among the flitting birds
And leaping squirrels.

II

Rewrite the above sentences in the natural order.

Change the following sentences so as to introduce them by *there* or *it*.

1. To be truthful brings happiness.
2. Five pictures were hanging on the wall.
3. A band is playing in the park.
4. To clear the way for the king's procession was no easy matter.
5. Many men were thronging the streets of the city.
6. Banners were flying; torches were burning; shouts were rending the air.
7. Never was a king more dearly loved by his subjects.
8. To be loved by his subjects is a king's dearest happiness.
9. To be prompt is a good habit.
10. Among many men to be rich is counted the greatest thing in life; but to be noble is a greater thing than to be rich.
11. To have taken the field openly against his rival would have been madness.
12. To be seventy years young is sometimes far more cheerful and hopeful than to be forty years old.

The Impersonal Subject. —

1. It is raining.
2. It has been snowing.

What is the subject of these sentences — that is, what is the thing about which something is asserted? The only

answer we can give to such a question is to say that *It* is the subject. It is clear, however, that *It* in these sentences has no meaning whatever in itself. In order for the word *it* to have any meaning for us it must stand for something else, as when we point to the sky and say, *It is blue*, meaning *The sky is blue*.

It in the sentence above has no meaning in itself and yet is the subject of these sentences. When so used *it* is called an **impersonal subject**.

Care must be taken to distinguish between *it* as an impersonal subject, and *it* as an introductory word. In the sentence, *It grew dark*, *It*, although impersonal, is the only subject there is in the sentence. But in the sentence, *It is a good thing to give thanks*, the subject is the group of words *to give thanks*, and *It* is only introductory. The sentence might have been written *To give thanks is a good thing*.

Whether *it* is used impersonally or as an introductory word can always be determined by asking the question, *who?* or *what?* before the predicate. Thus, in the sentence above, there is no answer to the question, *What grew dark?* But to the question, *What is a good thing?* we have the answer, *To give thanks is a good thing*. When to such a question no answer can be given, *it* is an impersonal subject: when some part of the sentence will answer the question, *it* is merely introductory.

The subject of any sentence will always answer the question *who?* or *what?* before the predicate.

EXERCISE 10

In the following sentences tell whether *it* is used impersonally or as an expletive: —

1. It turned suddenly cold.
2. It is good for the heart to have the mind employed.

3. It is sad to be forgot.
4. It is summer time again.
5. It seemed to brighten up after the shower.
6. It behooves a prudent person to make trial of everything before arms.
7. It is much easier to be critical than to be correct.
8. It was dark and damp in the cave.
9. It is the misfortune of great men to be frequently misunderstood.
10. It is night; the stars are coming out.

CHAPTER V

WORDS AS PARTS OF SPEECH

IN the preceding pages we have been studying the sentence. We have learned that the sentence is the expression in words of a complete thought ; that there are four kinds of sentences ; and that there are two essential parts to every sentence. We are now to consider the functions or services that words perform in the construction of sentences.

The Eight Services or Functions performed by Words. —

The angel wrote and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.

If we carefully examine the words in this extract, noticing the service which each performs in the sentence, we see that *angel*, *light*, *names*, *God*, *Ben Adhem's*, *night*, are the names of certain things with which we are familiar, or of certain persons. They call to our minds the pictures of the objects of which these words are the signs. They are words that name. But *next*, *great*, *all*, do not name objects ; they point out or

describe them. They are descriptive or limiting words. Again, *wrote*, *vanished*, *came*, *showed*, *had blessed*, and *led* neither name nor describe, but express action. So also we note that *again* limits the action word *came*, expressing the time of the action; while *and* is used in three places to connect parts of the sentence; and *with* is used to show a relation of accompaniment between *came* and *light*; and *of* a relation of possession between *God* and *love*; *It* and *whom* stand in place of names; and *lo* expresses merely feeling. According to their kind of service in the sentence we classify these words as follows: —

- i. Words that name, *angel*, *light*, etc.
- ii. Words used in place of names, *it*, *whom*.
- iii. Words that point out, qualify, or limit name words, *next*, *great*, *all*.
- iv. Words that express action, *wrote*, *vanished*, etc.
- v. Words that limit action words, *again*.
- vi. Words that express relation, *with*, *of*.
- vii. Words that connect, *and*.
- viii. Words that express strong feeling, *lo*.

Each of these eight classes represents a particular kind of service. The words of any one class may differ widely in meaning, as do the words *angel* and *light*, but they perform in the sentence the same common service, — they name, or they describe, etc.

The eight general classes into which words fall according to the service they perform in the sentence are called **PARTS OF SPEECH**.

The Noun. —

The little green **house** on the **hill** had burned to **ashes**.

In this sentence each of the words *house*, *hill*, and *ashes* is used to name something.

A word that names is called a **NOUN**.

EXERCISE 11

I

Point out the nouns in the following sentences: —

1. A torn jacket is soon mended; but hard words bruise the heart of a child.
2. The house (Craigie House), with its great fireplaces, its generous rooms, its quaint carving and tiles, is the home of a poet.
3. Here is the pen presented to Longfellow by a friend; here the old Danish song-book; here an antique pitcher; and upon the old staircase the tall clock.
4. He gave to his friends love and trust, and they gave to him reverence and fidelity. He protected the birds and fed them when the snows of winter hid their accustomed food. The little animals knew his friendly approach, his gentle voice. So pure love wins love.
5. Softly in yonder fountain falls the crystal water, dripping from its marble vase with never ceasing sound. On every side come up the fragrance of a thousand flowers, the murmur of innumerable leaves; and overhead is a sky where not a cloud floats,—as soft and blue as the eye of childhood. Such is the Alhambra of Granada; a fortress,—a palace,—an earthly paradise,—a ruin, wonderful in its fallen greatness.
6. Mont Blanc is the monarch of mountains;
 They crowned him long ago,
On a throne of rocks, in a robe of clouds,
 With a diadem of snow.
7. The sunlight of their native sky
 Shines sadly on them here,
And kindly eyes and hearts watch by
 The heroes' sepulcher.
8. A little spring had lost its way
 Amid the grass and fern;
A passing stranger scooped a well,
 Where weary men might turn.

II

Name five objects that are in the room ; name five animals ; five actions, such as *writing* ; five qualities, such as *kindness* ; five conditions, such as *health* ; three feelings, such as *anger* ; three cities ; three persons ; three rivers.

Write two sentences, each containing the name of an action ; two, each containing the name of a feeling ; two, each containing the name of a quality ; two, each containing the name of a flower and of some quality that it has, as *The rose has perfume* ; three, each containing the name of an animal and of some quality that it has, *The slyness of the fox*. Underline in the sentences which you make the words that are nouns.

The Pronoun. —

I know where an oriole has hung **his** nest, and I will take you to see it. We should not be able to look into it if **we** wished, for **he** has hung it from the slender branch of an elm tree.

In the sentences above it is evident that *I* is used in place of the name of the person who is speaking, *his* is used instead of repeating the noun *oriole*, *you* is used in place of the name of the person or persons spoken to, *we* in place of the names of the person speaking and the person or persons spoken to, *he* in place of the noun *oriole*, *it* in place of the noun *nest*. The names for which these words are used are so evident that the meaning is perfectly clear. By the use of these substitute words we avoid very awkward expressions and repetitions. In asking questions we use words to represent something unknown to us ; as, *Who* brought this book ? *What* is the reason of your being absent ? *Which* of the boys did you see ?

A word used in place of a noun is called a PRONOUN.

The noun in place of which a pronoun is used is called the ANTECEDENT of the pronoun.

EXERCISE 12

I

Point out the pronouns in the following sentences, and state the antecedent of each:—

1. I know my rights and dare maintain them.
2. You cannot blame yourself in this affair.
3. Our to-days and yesterdays
Are the blocks with which we build.
4. He prayeth best who loveth best all things both great and small;
For the dear God who loveth us, He made and loveth all.
5. At the risk of troubling you, dear Mr. Hawthorne, I write again to tell you how much I thank you for the precious volume enriched by your handwriting, which, for its own sake and for yours, I shall treasure carefully as long as I live.
6. Let me counsel you to read a little every day from some good book. It will enrich the mind and give you joy and comfort. I have never known a man to repent the hours he spent in good reading.
7. The doe was feeding, daintily cropping the leaves of the young shoot, and turning from time to time to regard her offspring. The great eyes of the fawn followed her. You see, she was his whole dependence in all the world. But he was quickly reassured when she turned her gaze on him.
8. "Who dares"—this was the patriot's cry,
As striding down from the desk he came—
"Come out with me, in Freedom's name,
For her to live, for her to die?"
A hundred hands flung up reply,
A hundred voices answered, "I!"

II

Write sentences, each containing one of the following pronouns and its antecedent, thus:—

it — The nest is hung where it cannot be reached.

its, them, she, they, he, their, her.

The Adjective. —

There was a *silver* crescent in the sky with one *white* star above it.

In this sentence the word *silver* describes the noun *crescent* by telling the kind of *crescent*. If the word *silver* were omitted, the noun *crescent* would be unqualified, and might refer to any kind of *crescent*. So also the word *white* describes *star* by expressing one of its qualities, while the word *one* limits *star* as to number. *Silver* and *white* are both descriptive words; *one* is a limiting word. Observe that these words *silver*, *one*, and *white* describe or limit the nouns to which they are attached in such a way as to make the thought expressed in the sentence fuller and more definite.

A word used to limit or describe a noun or pronoun is called an ADJECTIVE.

EXERCISE 13**I**

Point out the adjectives in the following sentences, and tell what noun each modifies: —

1. A long ramble on a fine autumnal day carried us through leafy woodlands to a beautiful brook.
2. In early spring I have seen the shy trout in the shadowy pools of that brook.
3. The day was warm, the sky was cloudless, the air was musical with the songs of birds, and we were in merry mood to enjoy a long ramble.
4. The Nineteenth Psalm and the Twenty-third Psalm are of especial beauty.
5. The year has twelve months, fifty-two weeks, three hundred and sixty-five days.
6. Many noble men have borne severe and countless dangers to explore the far-off places of the world.

7. The white azalea is so sweet and so pretty, it would not be strange if other uninvited guests than bees were to visit it.
8. Where are the flowers, the fair young flowers, that lately sprang and stood
In brighter light and softer airs, a beauteous sisterhood?
9. The muffled drum's sad roll has beat
 The soldier's last tattoo;
 No more on Life's parade shall meet
 That brave and daring few.
10. Slowly she grew, till she filled the night,
 And shone on her throne
 In the sky alone,
 A matchless, wonderful, silvery light,
 Radiant and lovely, the queen of the night.
11. And now the sudden fitful storm has fled,
 The clouds lie piled up in the splendid west,
 In massive shadow tipped with purplish red,
 Crimson or gold.
12. In the greenest of our valleys,
 By good angels tenanted,
 Once a fair and stately palace
 (Radiant palace) reared its head.
 Banners yellow, glorious, golden,
 On its roof did float and flow
 (This, all this, was in the olden
 Time of Long Ago).

II

Write sentences containing the following nouns, each limited by some suitable adjective : —

orange, friend, clouds, rain, winter, school, lesson, teacher, picture, mountain.

Write sentences containing the following adjectives : —

mellow, hard, fragrant, polite, cheerful, deep, vast, much, fortunate, tiresome.

The Verb. —

The birds *sang* softly while the maiden *slept*, and there *was* peace.

Examining the words *sang*, *slept*, and *was* with reference to their use in the sentence, we find that they are all words which make assertions of some noun. The word *sang* asserts action of the *birds*; the word *slept* asserts a state of being of the maiden; the word *was* asserts the being or existence of *peace*.

A word that asserts something — whether action, being, or state of being — is called a **VERB**.

Most verbs assert action, a few assert state of being, while a very few assert being merely.

Since one of the essential parts of every sentence is that which is asserted of the subject (p. 2) and since the verb is the word of assertion, it follows that the verb is the most important part of the predicate of a sentence. Without a verb no assertion can be made at all.

We have seen that the complete predicate includes all of the words used in making the assertion concerning the subject of thought, while the simple or grammatical predicate is the most essential word of the assertion. This word, we now see, is the word of assertion — the verb.

The simple predicate is often called the **PREDICATE VERB**.

1. The wind is blowing.
2. Spring will come soon.

In sentences like these the words *is* and *blowing*, and *will* and *come*, must be taken together as forming the verb. Sometimes also the words which go to make up the verb are separated by some other word or group of words. In the sentence *Right must surely win*, *must win* is the verb, its parts being separated by the word *surely*. So in the sentence *Will the right prevail?* the verb is *will prevail*.

EXERCISE 14

I

Select the verbs in the following sentences and tell which assert action, which assert being, and which state : —

1. Night drew her sable curtain down and pinned it with a star.
2. More than a thousand years ago there lived in the part of the world that is now called France a famous king whose name was Charlemagne.
3. I sleep so sound all night, mother, that I shall never wake,
If you do not call me loud when the day begins to break.
4. Alas! they all are in their graves, the gentle race of flowers
Are lying in their lowly beds with the fair and good of ours.
The rain is falling where they lie, but the cold November rain
Calls not from out the gloomy earth the lovely ones again.
5. The stag at eve had drunk his fill
 Where danced the moon on Monan's rill,
 And deep his midnight lair had made
 In lone Glenartney's hazel shade.
6. A traveler, through a dusty road,
 Strewed acorns on the lea;
 And one took root and sprouted up,
 And grew into a tree.
7. With dreamful eyes
 My spirit lies
 Where summer sings and never dies;
 O'er-veiled with vines,
 She glows and shines
 Among her future oil and wines.

II

Make five sentences containing verbs which assert action ; three sentences containing verbs which assert being; three sentences containing verbs which assert state.

Make sentences using the following verb groups: —

have been seen	has been
was killed	is sleeping
can sing	has lain
will be made	was looking
shall sit	have been standing

The Participle and the Infinitive. —

1. The little boy *lying* in the grass is looking at the sun.
2.

To look	}	long at the sun is injurious to the eyes.
Looking		

Observe that the words *lying* and *to look* (or *looking*) in these sentences express state of being or action but do not make assertions of any subject. The word *lying* expresses a state of being of *boy*, but it does not assert this state of being. The assertion concerning boy is made by the verb *is looking*. *Lying* is here used in the nature of an adjective, limiting or describing the subject *boy*. The *lying-in-the-grass-boy* points out or describes which boy, just as the adjective *little* helps to describe *boy*.

In the second sentence, *to look* (or *looking*), while it expresses action, does not assert this action of any subject. On the contrary, it names the action and is itself the subject of our thought. In this respect it partakes of the nature of a noun.

Note that *lying* and *to look* (or *looking*), while they do not themselves make assertions, are forms of words that may be used as assertive verbs, that is, as predicate verbs.

The form of a verb used as an adjective is called a PARTICIPLE.

The form of a verb used as a noun is called an INFINITIVE.

Participles and infinitives are sometimes called **verbals**, the participle being a verbal adjective, the infinitive being a verbal noun. They are not separate and distinct parts of speech, but partake of the nature of two parts of speech.

Since they are forms of words which may be used as assertive verbs, they are usually classed with verbs, although in use they are either adjectives or nouns.

1. **Having** quickly run the distance, he was in the twinkling of an eye lost to sight.
2. **To have** gathered all the fruit would have taken all the afternoon.

Sometimes more than one word must be taken as forming the participle or the infinitive. Thus, in the first of the sentences, *having run* is the participle, and in the second, *to have gathered* is the infinitive.

EXERCISE 15

I

Point out the participles and infinitives in the following sentences : —

1. To execute laws is a royal office.
2. Rocked in the cradle of the deep,
I lay me down in peace to sleep.
3. Of healthful herb and flower bereft,
The garden plot no housewife keeps.
4. He stood before his tent, gazing intently upon the two armies now arranged in order of battle.
5. Give me a land that hath legend and lays
Enshrining the memory of long-vanished days.
6. There is no happiness in having or in getting, but only in giving, and half the world is on the wrong scent in the pursuit of happiness.
7. A trembling haze hangs over all the fields,
The panting cattle in the river stand,
Seeking the coolness which its wave scarce yields.
8. Crowned with her pail, the tripping milkmaid sings;
The whistling plowman stalks afield.

9. Against the wooded hills it stands,
 Ghost of a dead home, staring through
 Its broken lights on wasted lands
 Where old-time harvests grew.
10. But have you ever rightly considered what the mere ability to read means? That it enables us to see with the keenest eyes, hear with the finest ears, and listen to the sweetest voices of all time?
11. To gild refined gold, to paint the lily,
 To throw a perfume on the violet,
 To smooth the ice, or add another hue
 Unto the rainbow, or with taper light
 To seek the beauteous eye of heaven to garnish,
 Is wasteful, and ridiculous excess.
12. To love our country, to work so as to make it strong and rich, to support its government, to obey its laws, to pay fair taxes into its treasury, to treat our fellow-citizens as we like to be treated ourselves, — this is to be good American patriots.
13. The natives heard in the sound of the enchanted fall the mutter of spirit voices, and scented in the breeze occasioned by its plunge the cold breath of a destroying angel. To pass by it was of ill omen, to sleep near it was perilous, to point the finger of scorn at it was death.
14. And children, coming home from school,
 Look in at the open door.
 They love to see the flaming forge,
 And hear the bellows roar,
 And catch the burning sparks that fly
 Like chaff from a threshing-floor.

II

Make sentences containing the following words used as infinitives: —

to talk, walking, to be, singing, playing, to eat, to sleep, coming, to fly, skating.

Make sentences containing the following words used as participles : —

brought, bringing, having finished, being told, caught, sold, looking, singing, having started, being stopped.

The Adverb. —

1. The rain is falling *fast*.
2. The night is *very* dismal.
3. The wind is howling *outside*.
4. It is *too* bitterly cold to start *now*.

In the first sentence, the word *fast* modifies the meaning of the verb *is falling* by telling the manner in which the rain is falling. In the second sentence, the word *very* modifies the adjective *dismal*, and expresses degree. The word *outside* in the third sentence modifies the verb *is howling*, pointing out the place. In the fourth sentence, the words *too* and *bitterly* both express degree; *bitterly* modifies the adjective *cold*, while *too* modifies *bitterly*. *Now* modifies the infinitive *to start*, expressing time. Observe that these words *fast*, *very*, *outside*, *too*, *bitterly*, and *now* express modifications either of manner, degree, place, or time.

A word limiting the meaning of a verb, adjective, or another adverb as to time, place, manner, or degree, is called an ADVERB.

EXERCISE 16

I

Point out the adverbs in the following sentences; tell what part of speech each modifies; tell whether they express manner, degree, place, or time : —

1. Still are the thoughts to memory dear.
2. Never do to-morrow what you can do to-day.
3. And soon that toil shall end.
4. Sooner or later all things pass away
And are no more.

5. Small occasions in the path of life
Lie thickly sown, while great are rarely scatter'd.
6. Out spake the Consul roundly,
"The bridge must straight go down."
7. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
8. Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.
9. Here lies our sovereign lord the king,
Whose word no man relies on;
He never says a foolish thing
And never does a wise one.
10. Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young, and so fair.

II

Write sentences, using the adverbs: —

slowly, beautifully, well, very, much, fully, too, yesterday, rather.

Fill in appropriate adverbs in the following: —

- | | |
|-----------------------|---------------------------------|
| 1. She walked —. | 5. Did you sleep —? |
| 2. I like her — much. | 6. I have studied my lessons —. |
| 3. She came home —. | 7. This is — bad. |
| 4. Were you — tired? | 8. I — see her riding by. |

The Preposition. —

1. The slope is steep.
2. The slope of the mountain is steep.

The subject of both these sentences is, of course, the noun

slope. In the second sentence, however, the *slope* is described more definitely by the group of words *of the mountain*. If the word *of* is omitted from the sentence, the meaning of the sentence is partially destroyed, because the relation between *slope* and *mountain* is lost. The word *of* is used to express the relation between *slope* and *mountain* — here a relation of possession — *the mountain's slope*.

3. The flowers are growing.

4. The flowers are growing in the garden.

The word *in* in the fourth sentence shows the relation between *are growing* and *garden* — here a relation of place — *where the flowers are growing*.

Of in the second sentence and *in* in the fourth sentence, each serves to show the relation between the noun it precedes and some other word of the sentence.

A word used to show the relation between a noun or a pronoun and some other word of the sentence is called a **PREPOSITION**.

The noun or pronoun whose relation to some other word is shown is called the **OBJECT OF THE PREPOSITION**.

EXERCISE 17

I

Point out the prepositions in the following sentences and the words between which each shows some relation:—

1. Fame is a pearl that lies beneath a sea of tears.
2. Little minds are tamed and subdued by misfortune; but great minds rise above it.
3. He who has the truth at his heart need never fear the want of persuasion on his tongue.
4. Marquette, feeling himself arrested by the approach of death, entered a little river in Michigan, and was set on shore that he might breathe his last in peace.

5. He passed gently away near the stream that has taken his name.
To a city, a county, and a river, Michigan has given the name
of this pious explorer.
6. From spire and barn looked westerly the patient weathercocks;
But even the birches on the hill stood motionless as rocks.
No sound was in the woodlands, save the squirrel's dropping shell,
And the yellow leaves among the boughs, low rustling as they fell.
7. With his little fife and drum, wearing a soldier cap of paper, Johnny
strides down the street with all the soldierly bearing that his
four feet of height allows.
8. I chatter over stony ways,
 In little sharps and trebles,
I bubble into eddying bays,
 I babble on the pebbles.
9. In the Heavens above
 The angels, whispering to one another
 Can find among their burning terms of love
 None so devotional as that of "Mother."
10. I bring fresh showers for the thirsting flowers,
 From the seas and the streams,
I bear light shade for the leaves when laid
 In their noonday dreams.

II

Fill in the blanks with suitable prepositions and make sentences containing the groups of words thus formed:—

- | | |
|------------------------|----------------------------------|
| 1. snow — winter. | 10. came — home — school. |
| 2. frost — the window. | 11. — the evening — sunset. |
| 3. — the lake. | 12. played — the flowers. |
| 4. singing — the tree. | 13. a look — Niagara. |
| 5. fell — the ice. | 14. walked — the street. |
| 6. rope — the man. | 15. — morning — night. |
| 7. — the clouds. | 16. looks — the stars. |
| 8. a gift — me. | 17. love — God. |
| 9. arms — the child. | 18. glimmer — the stars — night. |

The Conjunction. —

1. Jefferson and Hamilton were great American statesmen.
2. Did he go across the meadow or over the hill?
3. I must leave you now, but I shall return later.
4. I shall be happy if you succeed.

In the first sentence, the word *and* connects the words *Jefferson* and *Hamilton*; in the second sentence, the word *or* connects the groups of words *across the meadow* and *over the hill*; in the third sentence, the word *but* connects the two sentences *I must leave you now* and *I shall return later*. In the fourth sentence, *if* connects *I shall be happy* and *you succeed*. These words *and*, *or*, *but*, and *if* are used to connect words, groups of words, or sentences.

A word used to connect words, sentences, or parts of sentences is called a **CONJUNCTION**.

The word *conjunction* means that which joins or connects.

It will be observed that prepositions are connecting words as well as conjunctions. There is, however, a fundamental difference between these two classes of connectives. A preposition always shows some relation, as of possession, place, time, means, direction, etc., between the noun it precedes and some other word of the sentence, while the group of words it introduces always partakes of the nature of an adjective or an adverb. A conjunction, on the other hand, connects either sentences, or similar parts of sentences. Moreover, whenever a conjunction connects parts of sentences, they must be grammatically equal; that is, they must be words of the same part of speech, or similar groups of words, or sentences containing both subject and predicate. A conjunction cannot connect, for instance, a verb and a noun or a word and a sentence.

Thus in the sentence *The road by the river is rocky*, the word *by* connects *river* and *road*, but it also shows a relation

of place between them, and the group of words *by the river* limits or describes *road* much in the nature of a limiting adjective. *By* is therefore a preposition. But in the sentence *The road and the river cross each other*, the word *and*, while it connects *road* and *river*, expresses no relation between them; *road* and *river* are grammatically on an equality in the sentence. *And* is therefore a conjunction.

EXERCISE 18

I

Point out the conjunctions in the following sentences and state what each joins:—

1. Justice and charity are well united in this judge.
2. Bees and children are not the only lovers of honeydew.
3. The English lark sings as he flies.
4. He may be lost to sight, but his song floats down to us.
5. Not failure, but low aim, is crime.
6. The timid hare trembles lest the eagle see him.
7. If I have erred, I pray you pardon me.
8. The Spring has been delayed by lingering frosts or by the chilling rain.
9. Imperious Cæsar, dead and turned to clay,
 May stop a hole to keep the wind away.
10. As a reed
 Beside a river in the rippling current
 Bends to and fro, she bows or lifts her head.
11. Oh, East is East, and West is West, and never the twain shall meet,
Till earth and sky stand presently at God's great judgment seat.
But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, tho' they come from the
ends of the earth!

12. There is a tear for all who die,
A mourner o'er the humblest grave;
But nations swell the funeral cry,
And triumph weeps above the brave.

II

Complete the following sentences by supplying where omissions are denoted one of the following conjunctions: —

and, as, lest, for, but, though, since, or, because, that, nor, if, than.

1. Birds — bees — flowers make the delight of June.
2. — duty summons you, obey.
3. — he was still weak, he was present — voted.
4. — we had searched — could find no track — trace, we gave up in despair.
5. The berries of the dogwood are beautiful — poisonous.
6. Beauty — glory — delight dwell in the clouds of peace, —
dread — awe — danger dwell in the clouds of battle.
7. You must read "Evangeline" — "Marmion" — I am sure —
you will enjoy them.
8. — you do not read "Ivanhoe" — "Kenilworth" now, do not fail
to read them later.
9. I hurried down the street — I should be late for the train — I
missed it after all.
10. You are taller — he — she [is tall].

The Interjection. —

1. Oh, what a beautiful sunset!
2. Alas, they have ruined their only chance!

The words *Oh* and *Alas* form no part of the sentences they precede; that is, they perform no grammatical service in these sentences. The former is used to express a strong feeling of surprise, the latter a strong feeling of sorrow.

A word used to express sudden or strong feeling is called an **INTERJECTION**.

An interjection is really not a part of speech at all, in the same sense as the other parts of speech we have discussed, because it performs no function in the sentence. It does not help to express the thought of the sentence, and even the strong feeling may be indicated by the tone of the voice in speaking, and by an exclamation point in writing.

EXERCISE 19

I

Point out the interjections in the following sentences : —

1. Mercy! what frightful noise was that?
2. Oh! oh! oh! my eyes can bear this sight no more.
3. What! my army mutinous, my friends unfaithful?
4. Oh, joy! my long-lost son returns.
5. But hush! hark! A deep sound strikes like a rising knell!
6. Up drawbridge, grooms! — what, warder, ho!
Let the portcullis fall!
7. Alas! regardless of their doom
The little victims play!
8. Oh! ever thus, from childhood's hour,
I've seen my fondest hopes decay.
9. Ah, me! what mighty perils wait
The man who meddles with a state.
10. Oh, gentlemen, the time of life is short!

II

Make sentences, using the interjections : —

Ah, Oh, Alas, Hurrah, Hark, What, Well, and Pshaw.

Words used as Various Parts of Speech. —

1. The fair was a great success.
2. She was fair to look at.

In the first sentence *fair* is a noun, used as the subject of the sentence. In the second sentence *fair* is an adjective describing the subject *she*.

3. This poor man is blind.
4. These lights blind me.
5. Please draw the blind.

In sentence 3 we have *blind* used as an adjective, in sentence 4 as a verb, and in sentence 5 as a noun.

From the five sentences above it will be seen that one cannot always tell by its form what part of speech a word is. Much often depends upon its use in the sentence. Without any change of form, some words may be, according to different uses, several different parts of speech.

Other examples are : —

6. I fell down.
7. I fell down the hill.
8. O who will o'er the down with me!

Down is used in sentence 6 as an adverb, in sentence 7 as a preposition, and in sentence 8 as a noun.

9. This rose is fresh but that is dead.
10. Everybody but Fred went out to play.
11. Man wants but little here below.

But is used here respectively as conjunction, preposition, and adverb. When used as a preposition, *but* has the meaning of the preposition *except*; when used as an adverb, *but* has the meaning of the adverb *only*.

EXERCISE 20

I

In the following sentences, tell what part of speech each of the words in italics is, and give the reason for each : —

- | | |
|---|--|
| 1. { Did you hear the <i>sound</i> ?
<i>Sound</i> the alarm.
This horse is <i>sound</i> in body. | 11. { <i>Still</i> they gazed at him.
The <i>still</i> , small voice spoke
to me.
He could <i>still</i> the angry crowd. |
| 2. { This is a <i>clean</i> city.
They <i>clean</i> the streets every
day. | 12. { I looked <i>over</i> the field.
You must study this lesson
<i>over</i> . |
| 3. { What a bright <i>light</i> the lamp
makes !
I will <i>light</i> the way.
She wore a <i>light</i> dress. | 13. { I think you <i>wrong</i> him.
He committed the <i>wrong</i>
himself.
This is the <i>wrong</i> road. |
| 4. { This is a <i>fast</i> ship.
They <i>fast</i> once a year.
This is the day for the <i>fast</i> . | 14. { Yesterday was a <i>clear</i> day.
He tried to <i>clear</i> the way. |
| 5. { I give it <i>up</i> .
He climbed <i>up</i> the tree. | 15. { Here is a <i>round</i> ball.
He spun <i>round</i> and <i>round</i> .
I ran <i>round</i> the block.
Did you <i>round</i> the corner
easily ?
The policeman goes his <i>round</i> . |
| 6. { We sat <i>before</i> the fire.
Look <i>before</i> you leap. | 16. { The air is very <i>dry</i> .
The hot sun will <i>dry</i> the
ground. |
| 7. { Did the justice <i>fine</i> him ?
This is certainly a <i>fine</i> day.
He could not pay the <i>fine</i> . | 17. { He wore a <i>tan</i> coat.
Do you know how they <i>tan</i>
leather ? |
| 8. { This is your <i>last</i> chance.
How long will the eclipse <i>last</i> ?
On what <i>last</i> is your shoe made ? | 18. { We have had a beautiful <i>fall</i> .
I saw him <i>fall</i> .
The <i>fall</i> weather is here. |
| 9. { I <i>like</i> to swim.
Does he look <i>like</i> me ?
Did you ever hear the <i>like</i> ? | |
| 10. { The <i>fat</i> of the whale yields
oil.
This is a <i>fat</i> pig. | |

- | | | | | | |
|-------|--------------------------------------|-----------------------------------|-----|---|------------------------------------|
| 19. | { | Can you <i>cross</i> the stream | 20. | { | I will call <i>for</i> you. |
| | | here? | | | Do not, <i>for</i> I shall be out. |
| | | He wore a <i>cross</i> around his | | | 21. |
| neck. | The rain has <i>wet</i> the streets. | | | | |
| | | How <i>cross</i> you are? | | | |

II

Give two sentences using each of the following words, once as a noun and once as an adjective : —

silver, gold, evening, flat, cotton, American, green, straw, chief, kind, base, well.

Give two sentences using each of the following words, once as a verb and once as an adjective : —

smooth, felt, thin, wet, perfect.

Give two sentences using each of the following words, once as a preposition and once as an adverb : —

around, before, behind, by, about, over, down, off.

Give two sentences using each of the following words, once as a conjunction, once as a preposition : —

for, until, after, before, since.

Give two sentences using each of the following words, once as a noun and once as a verb : —

place, dye, index, fish, hunt, echo, box, fly, hand, judge, count, comfort, gain.

Give three sentences using each of the following words, once as an adjective, once as a verb, and once as a noun : —

paper, right, calm, well, iron, fine, lost, square.

Make sentences using each of the following words as two different parts of speech, and tell what part of speech you have used : —

behind, across, right, tin, fat, under, through, about, but, dark, over, on, before, left, green, English, dry, light, morning, below, place.

CHAPTER VI

STRUCTURE OF THE SENTENCE

Verbs of Complete and Incomplete Predication. —

1. Birds fly.
2. The spring brings warmer days.

In the first sentence a complete thought, however general in its character, is expressed in two words, *Birds* being the subject and *fly* the predicate. In the second sentence, however, we find that the subject and the predicate verb are not sufficient to express a complete thought. *The spring brings* leaves us waiting for something to complete the thought, and if nothing is added we naturally ask the question, *The spring brings what?* We should never think of asking, *Birds fly what?* *Fly* makes a complete assertion; it is a **complete predicate**; *brings* does not make a complete assertion; it is an **incomplete predicate**.

A verb which does not require the addition of a word or group of words to complete its assertion is called a **Verb of Complete Predication**.

A verb which requires the addition of a word or group of words to complete its assertion is called a **Verb of Incomplete Predication**.

The Direct Object. —

1. The hunter killed the deer.
2. I love my dog.

In these sentences the verbs *killed* and *love* are both incomplete predicates, requiring something to complete the assertions they make. If we examine the first sentence

with reference to the action expressed, we observe that the word *hunter* names the person who performs the action, that the word *killed* asserts the action of *the hunter*, and that the word *deer* names the thing that receives the action. That is to say, the action passes over from *hunter* to *deer*. So also in the second sentence the action of *loving* (here a mental action or feeling) passes over from the subject *I* to *dog*. In both cases the action of the subject reaches an object without which the action itself would be incomplete.

The name of the person or thing that directly receives the action of a verb is called the DIRECT OBJECT.

A few verbs which express not action, but possession, also take a direct object of the thing possessed. They are: *have, own, possess, hold, occupy, inherit*, etc.

Note. — The direct object is sometimes called the object complement.

EXERCISE 21

I

Point out the direct objects in the following sentences: —

1. But who shall describe the face of Lamb, or catch its quivering sweetness?
2. He had a head of wonderful beauty, and black curly hair in plenty, and eyes of soft brown.
3. Washington Irving has told delightful stories of old New York.
4. Rip Van Winkle made playthings for the children. He would fly kites for the boys and shoot marbles with them.
5. Money cannot buy freshness of heart, but it can purchase every luxury.
6. Money sustains the scholar's leisure, rewards his labor, builds colleges, gathers libraries.
7. Satan finds some mischief still for idle hands to do.

8. Hope, like the gleaming taper's light,
 Adorns and cheers our way.
9. One morn I missed him on the custom'd hill,
 Along the heath, and near his fav'rite tree.
10. O Tree! against thy mighty trunk he laid his weary head.
11. A band of exiles moored their bark
 On the wild New England shore.
12. My grandsire drew a longbow at Hastings, and I trust not to dishonor his memory.
13. Hubert shook his head as he received with reluctance the bounty of the stranger.
14. I stood in the forest, a beautiful tree,
 And waved my branches from east to west,
 And many a sweet bird built its nest
 In my leaves of green.
15. The snow had begun in the gloaming,
 And busily all the night
 Had been heaping field and highway
 With a silence deep and white.

II

In the following groups of words supply direct objects wherever they are needed to complete the assertion of the verb:—

- | | |
|-------------------------|-----------------------|
| 1. Dogs bark | 7. The boys soon came |
| 2. Carpenters make | 8. He loved |
| 3. I saw | 9. John threw |
| 4. I ran | 10. The ball struck |
| 5. The smoke suffocated | 11. The house burned |
| 6. The flowers grew | 12. Mary burned |

Make sentences, using the following words as direct objects:—

cattle, tree, field, flower, garden, vines, porch, stable, house, hill.

Subject Complement. —

1. George Washington became **President**.
2. The consul's brow was **sad**.

Does the verb *became* in the first sentence make a complete assertion? Does the verb *was* in the second sentence make a complete assertion?

In each of these sentences we observe that something is necessary to complete the meaning of the verb, but the completing words — *President* and *sad* — cannot be direct objects. No action passes over from the subject to an object, for the verbs *became* and *was* do not express any action that could affect an object. Observe also that the completing word in each case points back to the subject. *President* and *George Washington* are really only different names for the same person; the adjective *sad* points back to the subject, *brow*, describing the *brow* as *sad*. The verbs *became* and *was* serve to assert concerning their subjects the completing or describing words; they join their subjects to the words which complete the assertions about the subjects.

A word or group of words which completes the assertion of the verb by telling something about the subject is called the **SUBJECT COMPLEMENT**.

A verb which joins the subject to the subject complement is called a **COPULATIVE** (joining, or linking) verb.

Note. — The subject complement is sometimes called the attribute complement. According as it is a noun or an adjective, it is also sometimes referred to the predicate noun or the predicate adjective.

EXERCISE 22**I**

Point out the subject complements in the following sentences: —

1. The Prince of Wales became king.

2. We are made patient through suffering.
3. The leaves are growing red and yellow.
4. He was chosen chairman of the committee.
5. Be not wise in your own conceit.
6. One on God's side is a majority.
7. The sapling became a tall and stately tree.
8. The world seems more beautiful every day.
9. McKinley was elected President of the United States.
10. I feel bad to-day.
11. You appear more cheerful.
12. The light grew dim in the crowded hall.
13. She moves a goddess, and she looks a queen.
14. Life is real! life is earnest!
 And the grave is not the goal.
15. Up! up! my friend, and quit your books,
 Or surely you'll grow double!
16. The Norse people were a brave, fighting, seafaring race.
17. The royal navy of England hath ever been its greatest defense and ornament; it is its ancient and natural strength.
18. Thomas Jefferson was Vice-President of the United States under President Adams, who succeeded Washington; and in 1801 he became President himself.
19. The house in which Washington had his headquarters during the siege of Boston is called Craigie House; it has since become more famous as the home of the poet Longfellow.
20. The little toy dog is covered with dust,
 But sturdy and stanch he stands;
 And the little toy soldier is red with rust,
 And his musket molds in his hands.
21. It was the hour of twilight. The skies had turned gold and red, then purple, then gray. The mists grew heavy on the blue rolling hills. All the earth was hushed to silence.

II

Using the following verbs, make sentences containing subject complements: —

- | | |
|----------------|-----------------------|
| 1. had been | 7. appears |
| 2. were chosen | 8. feels |
| 3. grew | 9. is becoming |
| 4. is looking | 10. was |
| 5. was elected | 11. will be appointed |
| 6. continued | 12. remained |

Using the following words as subjects, make sentences containing subject complements: —

- | | |
|---------------------------|---------------|
| 1. General Washington | 6. The sky |
| 2. General Lafayette | 7. My brother |
| 3. The wheat fields | 8. The stars |
| 4. The waves of the ocean | 9. I |
| 5. Electricity | 10. The trees |

Note to Teacher. — The teacher should insist upon some use of verbs other than the verb *to be*.

Direct Object and Subject Complement Distinguished. —

1. I saw the **manager**.
2. I became **manager**.

Since both the direct object and the subject complement answer the question *what?* after the verb, there is often danger of confusing them. In the sentence *I saw the manager*, the word *manager* answers the question *I saw what?* Again, in the sentence *I became manager*, the word *manager* answers the question *I became what?* In each sentence *manager* completes the assertion of the verb that it follows. But in the first sentence it receives the action of the verb *saw*, and is, therefore, the direct object of the verb; while in the second sentence it does not receive the action of the verb,

but points back to the subject, describing it by giving another name for it. *Manager* and *I* refer to two different persons in the first sentence ; *manager* and *I* refer to the same person in the second sentence.

EXERCISE 23

I

Tell what words complete the assertions of the verbs in the following sentences ; tell which are direct objects and which subject complements : —

1. Washington is called the father of his country.
2. Hamilton was leader of the Federalists.
3. Hamilton, Madison, and Jay wrote the Federalist papers.
4. Jefferson led the Republican party.
5. The United States soon became a world power.
6. Eternal vigilance is the price of liberty.
7. I have been a stranger in a strange land.
8. Thou art the man.
9. A penny saved is a penny earned.
10. He cast a stone into the water.
11. Who left the road to wander in the wood?
12. Brevity is the soul of wit.
13. Great men are not always wise.
14. The heavens declare the glory of God.
15. God is our refuge and strength, a very present help in trouble.
16. The first steamboat was called "Fulton's Folly."
17. He remained our guest for many days.
18. He makes a good senator.
19. I left the place a wiser man.
20. Shakespeare is regarded the greatest of English poets.

II

Using the following verbs, make sentences. Tell which of the sentences you form contain direct objects and which subject complements.

- | | |
|----------------|---------------|
| 1. elected | 6. deserted |
| 2. was elected | 7. have been |
| 3. became | 8. looked |
| 4. chose | 9. broke |
| 5. killed | 10. is called |

Make three sentences containing direct objects ; three sentences containing subject complements.

Subject Complement and Verb Parts Distinguished. —

1. The dog is barking.
2. The dog is gentle.

It is sometimes difficult to tell when a word is a subject complement and when it is a part of the verb. In the sentence, *The dog is barking*, does the predicate, *is barking*, express action or not? Does *barking* describe the subject *dog*, or does it form a part of the predicate and express action? It is evident that *barking* here asserts action, and therefore does not describe the subject. It is a part of the verb. But in the sentence, *The dog is gentle*, the predicate, *is gentle*, asserts no action ; *gentle* is a quality asserted of the subject, *dog*. *Gentle*, therefore, is a subject complement, while *barking* is a part of the verb.

As a general test it may be said that whenever the predicate asserts *action* no subject complement is used.

EXERCISE 24

Tell in which of the following sentences subject complements occur, and point out the subject complements : —

1. The dog is running after his master.
2. This dog is faithful and brave.

3. Most dogs are faithful companions of men.
4. That poor boy, studying by the light of a wood fire, afterwards became President of the United States.
5. This den in the rocks was the abode of a huge black bear.
6. This den in the rocks was inhabited by a huge black bear.
7. Power and position are fine things.
8. Power and position are won by giving strict attention to work.
9. The Executive Mansion in the United States is called the White House.
10. The sun was shining, the river was sparkling, and the beauty of the scene was charming.
11. Great opportunities are few, but the little opportunities are many.
12. The leaves of the trees are red and gold; many of them are falling to the ground.
13. The earth grows green with the new-springing grass.
14. How sweet is the sound of the evening bells!
15. The well-remembered brook was frozen dry.
16. And all the summer leaves were crisp and dead.
17. Success is a prize for the men in earnest.

Objective Complement. —

1. His illness made him *weak*.
2. We elected John *captain*.

In the first sentence we observe that the assertion is quite incomplete if we take only the subject, verb, and object, omitting the adjective *weak*. *His illness made him* does not at all convey the thought intended; the adjective *weak* seems absolutely necessary to the expression of the thought. It is peculiar in that it seems to complete the action of the verb — *made weak* (weakened) — and at the same time to describe the direct object *him*. So also in the second sentence, the noun *captain* seems to complete the meaning of the verb

elected while referring, of course, to the object *John*. If the office to which John was elected was generally known, the word *captain* might, of course, be omitted. Otherwise, however, it is absolutely essential to the completion of the thought.

A word that completes the meaning of a verb, and at the same time qualifies the direct object, is called an **OBJECTIVE COMPLEMENT**.

Note. — The objective complement is sometimes called the factitive object and the verb that is followed by it a factitive verb. It is also variously styled the object complement, the objective predicate, and the complementary or secondary object.

The choice of names for the three parts of the sentence which we have called in the text the direct object, the subject complement, and the objective complement is in reality of small importance. Once having chosen names for them, however, it is important to bear in mind the distinctions between them.

EXERCISE 25

I

Point out the objective complements in the following sentences: —

1. Study renders men acute.
2. Guilty consciences always make people cowards.
3. We consider the man clever.
4. They called the boy William after his father.
5. The gardener keeps the grass green.
6. It made and preserves us a nation.
7. Keep your powder dry.
8. Everybody believes him a martyr.
9. Love makes labor light.
10. Perseverance made Benjamin Franklin a great man.
11. Industry and native genius have made the American people a great nation.

12. And there is even a happiness
That makes the heart afraid.
13. They crowned him king.
14. One touch of nature makes the whole world kin.

II

Using the following words as predicates, make sentences containing objective complements:—

- | | |
|--------------|--------------|
| 1. elected | 5. chose |
| 2. have made | 6. consider |
| 3. called | 7. appointed |
| 4. will name | 8. believe |

Complete the following sentences and tell whether you have used a subject or an objective complement:—

- | | |
|-------------------------------|---------------------------------|
| 1. They called him —. | 7. They have elected Robert —. |
| 2. He was chosen —. | 8. They chose him —. |
| 3. He became —. | 9. His sickness rendered him —. |
| 4. They considered the dog —. | 10. He felt —. |
| 5. The sky looked —. | 11. John thought the horse —. |
| 6. They painted the house —. | 12. All believed him —. |

Essential and Unessential Parts of the Sentence.— We have already observed that for the expression of a complete thought in words two parts are always necessary—a subject and a predicate. A sentence may sometimes consist of a subject and predicate in their simplest form, as *Time flies*. Oftener, however, we find the simple subject and predicate accompanied by completing, descriptive, or explanatory words or groups of words. Sometimes these words or groups of words are absolutely essential to the completion of the thought, sometimes they serve only to qualify or modify the essential parts of the sentence, so as to render the expression of the thought fuller and more definite. For instance, in the sentence *John broke the window*, no complete thought

would be given us if the word *window* were omitted. But in the sentence *Fine horses run swiftly*, the words *fine* and *swiftly* might both be omitted without destroying the thought entirely. *Horses run* would still express a complete thought, although its definiteness would be destroyed by the omission of the qualifying words *fine* and *swiftly*.

The direct object and the subject and objective complements are not, like the subject and predicate, essential to *every* sentence. It must be observed, however, that wherever they do occur they are absolutely necessary to the expression of the thought. They are not simply limiting or qualifying words. If omitted from the sentence in which they are found, the thought is either destroyed or entirely changed. Notice the result if we omit the italicized words in the following sentences : —

1. He exercised *his horses*. (Direct object.)
2. I will make thee *ruler over many things*. (Objective complement.)
3. The flower is *beautiful*. (Subject complement.)
4. The *beautiful* girl sang *sweetly*.

In the first sentence, the thought is changed entirely by the omission, and in the second and third it is destroyed. In the fourth sentence, however, the omission of the qualifying or limiting words *beautiful* and *sweetly* does not destroy the main thought of the sentence. We may say, therefore, that the direct object and the subject and objective complements are essential parts of the sentences in which they are found, just as the subject and predicate are essential parts of all sentences. We now come to an examination of the less essential parts of the sentences.

Modifiers. —

The hoarse roar of the cannon suddenly aroused the sleeping camp.

The most important words in the above sentence are *roar*,

aroused, and *camp*—the subject, the predicate, and the direct object. These are absolutely necessary to the expression of the thought. Now if we examine the other words of the sentence, we observe that their function is to describe, to limit, or modify the meaning of one of the essential words. The word *hoarse*, for instance, describes the subject *roar*; the group of words *of the cannon* limits the subject *roar* to that of a particular thing—the *cannon's roar*; the word *suddenly* modifies the meaning of the verb *aroused* by telling the manner in which the roar aroused the camp; while the word *sleeping* describes the object *camp* by telling its condition at the time it was aroused. Now it is clear that the function of these words or groups of words is to give definiteness to the thought—to round out the thought expressed by the essential parts of the sentence. Without the words *hoarse* and *of the cannon* we should be given no idea of the kind of roar—it might have been the roar of a lion or of a waterfall. In one way or another, therefore, they modify the meaning of the chief parts of the sentence.

A word or group of words, not an essential part of the sentence, used to describe or limit the meaning of some other word of the sentence, is called a **MODIFIER**.

EXERCISE 26

Point out the modifiers in the following sentences:—

1. The Vicar of Wakefield's little habitation was situated at the foot of a sloping hill.
2. The thought of Deephaven will always bring to us our long, quiet summer days, the fresh salt air, and the glory of the sunsets.
3. The counsel of brave and generous men prevailed.
4. Europe, surprised into sympathy, sent her best and bravest.
5. From the thirteen parent colonies has been born this mighty republic.
6. The Bastille was the great terror of Paris.

7. It was a huge prison with impregnable walls and heavy guns commanding the city.
8. The French soldiers within made white flags of napkins.
9. These flags of truce were waved from the windows.
10. Thirty thousand men, armed with courage, besieged and conquered this mighty fortress.
11. In the nearest wood a soft twitter came from a single tiny bird.
12. Another voice answered it.
13. In a moment more the whole forest was one choir.
14. From flower to flower swift flew the journeying bees.
15. The well-remembered brook was frozen dry.
16. His father, silent, austere, inflexibly honest, taught Burns the value of reading good books.
17. His mother crooned over his cradle the old Scottish ballads.
18. A great multitude crowded the little town at his burial.
19. A great American poet has sung most sweetly of this Scottish poet.
20. Touched by his hand, the wayside weed
 Becomes a flower; the lowliest reed
 Beside the stream
 Is clothed with beauty.

The Indirect Object. —

1. I gave *Mary* a rose.
2. He made *me* a kite.

In these sentences there is not only a direct object upon which the action of the verb falls, but there is also a second object which receives the action of the verb. For example, in the first sentence the action of the subject *I* first reaches the direct object *rose*, and then passes on to *Mary*. In the second sentence *kite* receives the action of the verb before it passes on to *me*. The words *Mary* and *me* in these sentences

name the persons to or for whom the action is done—that is, the person reached indirectly by the action of the verb.

The person or thing that indirectly receives the action of the verb is called the **INDIRECT OBJECT**.

If the sentence, *I gave Mary a rose*, be changed so as to read *I gave a rose to Mary*, the word *Mary* is no longer the indirect object of the verb *gave*; the relation between the words *gave* and *Mary* is then expressed by the preposition *to*.

EXERCISE 27

I

Point out the indirect objects in the following sentences : —

1. I built my soul a lordly pleasure house.
2. Lend me five shillings.
3. Show me the place where he lived.
4. Riches certainly make themselves wings.
5. I am rejoiced, sir, that you have given us the pleasure of your company on this occasion.
6. As for me, give me liberty or give me death !
7. It is quite easy for a man to get himself a reputation.
8. He giveth his beloved sleep.
9.

Old tunes

From instruments of unremembered form
Gave the soft winds a voice.
10. It is an ill wind that blows no man good.
11. Washington sent Hamilton his famous Farewell Address, asking him to revise it.
12. Time, young man, has taught us both a lesson.
13. It is circumstance and proper measure that give an action its character, and make it either good or bad.
14.

Out of my lean and low ability
I'll lend you something.

15. He gave him of his Highland cheer,
 The hardened flesh of mountain deer.
16. I give you shelter in my breast,
 Your own good blades must win the rest.
17. About the middle of April Columbus arrived at Barcelona, where every preparation had been made to give him a solemn and magnificent reception.
18. Moreover, he hath left you all his walks,
 His private arbors and new-planted orchards.
19. Tell me the tales that to me were so dear
 Long, long ago, long, long ago.
20. Come, shall we go and kill us venison ?
21. Oh ! raise us up, return to us again ;
 And give us manners, virtue, freedom, power.
22. Give me again my hollow tree,
 A crust of bread, and liberty.

II

Using the following verbs, write sentences containing in direct objects : —

give, make, teach, lend, leave, prepare, fix, pass, make, build.

Appositives : —

1. Edward VII, the king of England, was crowned in August, 1902.
2. James McNeill Whistler, the great American painter, died in 1903.

In the first sentence, observe that *Edward VII* and the group of words, *the king of England*, are different names for the same person ; *the king of England* is used to explain more definitely who *Edward VII* is. Likewise, in the second sentence, the group of words *the great American painter* denotes the same person as the name *James McNeill Whistler*, telling who he was. The explanations, however, are not given in the form of assertions. They follow immedi-

ately the words they explain, their use being indicated by their position in the sentence. Nor do they affect in any way the structure of the sentences in which they are found.

An explanatory noun or pronoun immediately following another noun or pronoun, and denoting the same person or thing, is called an **APPOSITIVE**.

Such a noun or pronoun is said to be in **apposition** with the noun or pronoun it explains. *Apposition* is from a Latin word meaning *placed next*.

EXERCISE 28

I

Point out the appositives in the following sentences, and tell with what noun or pronoun each is in apposition: —

1. The queen sent her son, the prince.
2. For I, the Lord thy God, am a jealous God.
3. Beautiful for situation, the joy of the whole earth is Mount Zion, the city of the great King.
4. Silently, one by one, in the infinite meadows of heaven
Blossomed the lovely stars, the forget-me-nots of the angels.
5. The wind plays on those great sonorous harps, the shrouds and masts of ships.
6. I visited the ancient keep of the castle, where James the First of Scotland, the pride and theme of Scottish poets and historians, was for many years of his youth detained a prisoner of state.
7. James Monroe, the last President from the Revolutionary group of statesmen, was born in Westmoreland County, Virginia.
8. It was a strange coincidence that Independence Day, the 4th of July, 1826, should mark the death of John Adams and Thomas Jefferson, both signers of the Declaration of Independence, and later Presidents of the Union.
9. Alfred Tennyson, the great English poet, was born on the 6th of August, 1809, at Somersby, a little village in Lincolnshire.

10. The poet's father, the Rev. Dr. George Clayton Tennyson, was rector of Somersby and Wood Enderby. His wife, Elizabeth Fytche, was the daughter of the vicar of Louth, a neighboring town.

II

Write sentences using the following groups of words as appositives : —

1. The king of England
2. The President of the United States
3. My brother
4. The principal of our school.
5. A celebrated American poet
6. The hero of many a fight
7. The governor of this state

CHAPTER VII

INDEPENDENT EXPRESSIONS

Independent Expressions Defined : —

1. Backward, turn backward, O time, in your flight !
2. He ought, to be sure, to be willing to apologize.

Such expressions as *O Time* and *to be sure* in the above sentences have really no grammatical connection with the sentences in which they are found. The two sentences, *Backward, turn backward in your flight* and *He ought to be willing to apologize* are entirely complete without them. They do not limit or describe, or modify in any way the meaning of any word of the sentences in which they stand.

A word or group of words having no grammatical connection with the sentence in which it stands is called an INDEPENDENT EXPRESSION.

Independent expressions are of four kinds: —

(1) EXCLAMATORY EXPRESSIONS

Lo, I will stand at thy right hand.

In this sentence the word *Lo* is an interjection used to express strong feeling. It has no connection whatever with the rest of the sentence. As we have already pointed out, such expressions can scarcely be called parts of speech at all, since they have no function to perform in the sentence. Exclamatory expressions, then, may be classed along with other independent expressions.

(2) WORDS OF DIRECT ADDRESS

1. Ring out, *wild bells*, to the wild sky.
2. What do you read, *my lord*?

The expressions *wild bells* and *my lord* in these sentences serve to address or call the attention of the person or thing spoken to. They are grammatically independent of the sentences *Ring out to the wild sky* and *What do you read?* Such expressions are used, of course, only in direct address.

Where a word or words of direct address are used in an imperative sentence, they must not be confused with the subject of the sentence, which is usually omitted. In the sentence *Come into the garden, Maud*, the subject of the sentence is *you* understood and *Maud* is the word of direct address.

(3) PARENTHETICAL EXPRESSIONS

1. *As a matter of fact*, I have nothing to say.
2. The ship, *so to speak*, settled down on her haunches.

In these sentences the groups of words *As a matter of fact* and *so to speak* are thrown in as aside remarks. They have

no grammatical relation to the two sentences, *I have nothing to say* and *The ship settled down on her haunches*. Such expressions are called parenthetical expressions.

(4) UNNECESSARY REPETITIONS

The smith, a mighty man is he.

Observe that the subject of this sentence is the pronoun *he*, whose antecedent is *The smith*. The noun *smith* stands in front of the sentence and has no use in the sentence proper. It might have been left out entirely or else the pronoun *he* might have been omitted and *The smith* put in its place. The use of both the noun *smith* and the pronoun *he* is unnecessary repetition. Expressions like *The smith* in this sentence are classed with independent expressions because their presence in the sentence is unnecessary.

Such expressions must not be confounded with words of direct address. If the sentence above read, *O smith, a mighty man are you! smith* would have been a word of direct address. As it stands, however, the *smith* is not addressed.

Such unnecessary repetitions as this are sometimes called **pleonastic expressions**. In ordinary language their use should be avoided.

EXERCISE 29

I

Point out the independent expressions in the following sentences and tell to which class each belongs:—

1. Build me straight, O worthy Master!
2. Tell them, dear, that if eyes were made for seeing,
Then beauty is its own excuse for being.
3. Well, honor is the subject of my story.

4. To tell the truth, I didn't catch a fish.
5. Stranger, I am to Rhoderick Dhu
 A clansman born, a kinsman true.
6. The work of our hands, establish thou it.
7. Ring, happy bells, across the snow.
8. A word spoken in good season, how good it is!
9. Ah, happy years! once more who would not be a boy?
10. The merry lark, he soars on high,
 No worldly thought o'ertakes him.
11. To speak frankly, I believe you guilty.
12. The world, so they say, grows better every day.
13. The patriots of the Revolution, who were they?
14. But though luxurious, the Norman nobles were not, generally speaking, an intemperate race.
15. My country, 'tis of thee,
 Sweet land of liberty,
 Of thee I sing.
16. Beautiful they were, in sooth,
 The old man and the fiery youth!
17. Bird of the wilderness,
 Blithesome and cumberless,
 Sweet be thy matin o'er moorland and lea!
 Emblem of happiness,
 Blest be thy dwelling place,—
 Oh, to abide in the desert with thee!
18. Venerable men! you have come down to us from a former generation. Time and the sword have thinned your ranks. Prescott, Stark, Brooks, Read, Pomeroy, Bridge, our eyes seek for you in vain amid this broken band.
19. In art, however, Greece stands superior. Her masterpieces so far surpass anything that has since been done or dreamed that no one hopes to rival, hardly to equal, them. Michael Angelo, the

greatest of the great Italian artists, said that his constant teacher was a broken fragment of a Greek statue. For two thousand years, to tell the whole truth, the artists of the West have been taking lessons from these old Greeks.

20. The good mate said : " Now must we pray,
 For, lo ! the very stars are gone.
Columbus, speak : what shall I say ? "
 " Why, say : ' Sail on ! sail on ! and on ! ' "
21. And, first, I tell thee, haughty peer,
 He who does England's message here,
 Although the meanest in her state,
May well, proud Angus, be thy mate :
 I tell thee, thou'rt defied !
 And if thou saidst, I am not peer
 To any lord in Scotland here,
 Lowland or Highland, far or near,
 Lord Angus, thou hast lied !
22. And they set jars of wine and oil to lean
 Against the bodies, and stuck torches near,
 Splinters of pine-wood, soaked with turpentine ;
 And brought his arms, and gold, and all his stuff,
 And slew the dogs who at his table fed,
 And his horse, Baldur's horse, whom most he loved,
 And threw them on the pyre, and Odin threw
 A last choice gift thereon, his golden ring.

II

Write sentences using the following words as independent expressions : —

- | | |
|---------------------|----------------------------|
| 1. So they say | 6. My dear friend |
| 2. What ! | 7. Alas ! |
| 3. Madam | 8. To tell the truth |
| 4. All joking aside | 9. Dr. Smith |
| 5. Mr. Jones | 10. Not to tell all I know |

CHAPTER VIII

PHRASES

The Nature of a Phrase. —

1. To forgive is divine.
2. He is a man of honor.
3. She writes with ease.

In each of these sentences we find a group of words used in the same way as a single word.

In the first sentence, in the place of *To forgive*, we may use the infinitive *forgiving*: *Forgiving is divine*. In the second sentence, in the place of *of honor*, we may use the adjective *honorable*: *He is an honorable man*. In the third sentence, in the place of *with ease*, we may use the adverb *easily*: *She writes easily*.

It will be seen that these groups of words do not form sentences in themselves, for they contain neither subject nor predicate.

A group of words containing neither subject nor predicate, and used as a single part of speech, is called a PHRASE.

A single word cannot always be substituted for a phrase
Thus :—

The birds fly away on their winter trip.

I enjoy reading poetry.

In the first sentence the phrase *on their winter trip* cannot be replaced by a single word. In the second sentence the phrase *reading poetry* cannot be replaced by a single word. Each of these phrases, however, is used as a single part of speech,—the one as an adverb of place modifying *fly*, and the other as a noun, the direct object of *enjoy*.

EXERCISE 30

Point out the phrases in the following sentences: —

1. He went to New York.
2. The bee was about to settle on the flower.
3. What were our lives without thee?
4. It was printed in its original form.
5. To see is to believe.
6. The horse walked slowly, dragging a heavy wagon.
7. Japan began to make preparations for war.
8. Of his works, not one is familiar to the public.
9. The procession came up the street, marching to the sound of music.
10. The drawbridge dropped with a surly clang.
11. The king of Holland refused to accept the decision.
12. Learn to labor and to wait.
13. We love the play-place of our early days.
14. Running up to her father, Mary embraced him with great tenderness.
15. They were encouraged to become students.
16. The Austrians, fearing for their capital, sued for peace.
17. Each ounce of dross costs its ounce of gold.

Phrases Classified according to Form. —

1. I am the master of my fate.
2. Awaiting his arrival, we sat down.
3. The true success is to labor.

Observe that the first of these phrases begins with a preposition, the second with a participle, and the third with an infinitive.

A phrase beginning with a preposition is called a **prepositional phrase**.

A phrase beginning with a participle is called a **participial phrase**.

A phrase beginning with an infinitive is called an **infinitive phrase**.

This classification of phrases as prepositional, participial, and infinitive phrases is based upon the form of the phrase, not upon its use in the sentence.

Phrases Classified according to Use. —

1. To protect the weak is every one's duty.
2. The boy flying the kite is my brother.
3. Let us cross over the river.

Observe in the first sentence that the phrase is used as a noun, the subject of the sentence; in the second as an adjective limiting the subject, in the third as an adverb of place. Phrases, then, are divided as to their use into noun phrases, adjective phrases, and adverbial phrases.

A phrase which performs the office of a noun in a sentence is called a **noun phrase**.

A phrase which performs the office of an adjective in a sentence is called an **adjective phrase**.

A phrase which performs the office of an adverb in a sentence is called an **adverbial phrase**.

Such idiomatic phrases as *now and then*, *again and again*, *upside down*, etc., are classed with adverbial phrases.

EXERCISE 31

I

Pick out the phrases in the following sentences and classify them (1) according to form and (2) according to use: —

1. No other faith had a right to exist.
 2. He is complete in feature and in mind.
-

3. No children run to lisp their sire's return.
4. The curfew tolls the knell of parting day.
5. The moving moon went up the sky.
6. Reform banquets, attended by thousands of people, were held.
7. A conference assembled at London to settle the fate of Belgium.
8. I regained my freedom with a sigh.
9. What manner of man art thou?
10. Escaping the vigilance of the British fleet, Napoleon landed in Egypt.
11. How use doth breed a habit in man!
12. He is made one with nature.
13. Over our manhood bend the skies.
14. Napoleon surrounded himself with all the pomp of empire.
15. A complete account would be out of place.
16. Truth, crushed to earth, shall rise again.
17. Then flashed the living lightning from his eyes.
18. I feel myself unready for the crown.
19. This people can be taught to read and to think.
20. Deposed by the pope, he was driven out by the Spanish troops.
21. Garibaldi died at the age of seventy-five.
22. To fight and to gain victories are not the best things.
23. Maud Muller on a summer's day
 Raked the meadow sweet with hay.
 Beneath her torn hat glowed the wealth
 Of simple beauty and rustic health.
24. And after all, who knows whether 'tis greater
 To conquer worlds, or be a moment loved?
25. Spring, with that nameless pathos in the air
 Which dwells with all things fair,
 Spring, with her golden suns and silver rain,
 Is with us once again.

II

Write five sentences containing prepositional phrases; five sentences containing participial phrases; five sentences containing infinitive phrases.

Tell which of the phrases you have constructed are noun, which are adjective, and which adverbial phrases.

CHAPTER IX

CLAUSES

Principal and Subordinate Clauses. —

1. The man **who is courageous** faces his foes.
(The **courageous** man faces his foes.)
2. I shall remain **where I am**.
(I shall remain **here**.)
3. **What you believe** is of first importance.
(Your **belief** is of first importance.)

We have found that there are groups of words called phrases, containing neither subject nor predicate, which may be taken together as a single part of speech.

Examining the foregoing sentences, we see that there are also groups of words containing both subject and predicate which may be used as a single part of speech. In the first sentences the adjective *courageous* may replace the group of words *who is courageous*. The group *who is courageous* is, therefore, a dependent adjective modifier.

In the second sentences the adverb *here* may replace the group of words *where I am*. The group *where I am*, containing both subject and predicate, is, therefore, a dependent adverbial modifier.

In the third sentences the noun *belief* (limited by the pro-

noun *your*) can be substituted as the subject of the sentence for the group of words *What you believe*. The group of words *What you believe* is, therefore, used as a noun, the subject of the sentence.

A group of words forming a distinct part of a sentence, and containing both subject and predicate, is called a **CLAUSE**.

A clause which is used as a single part of speech is called a **DEPENDENT** or **SUBORDINATE CLAUSE**.

The part of the sentence, itself not used as a single part of speech, in which a subordinate clause is used as a single part of speech, is called the **INDEPENDENT** or **PRINCIPAL CLAUSE**.

Separating Principal and Subordinate Clauses. — Observe that, in the first and second sentences above, the clauses *The man faces his foes* and *I shall remain* are independent of the rest of the sentences in which they stand and make complete sense in themselves; but the clauses *who is courageous* and *where I am* are dependent upon the rest of the sentence and do not make complete sense in themselves. That is to say, the independent or principal clauses in these sentences can be separated from the dependent or subordinate clauses.

In the third sentence, however, the subordinate clause *What you believe* is the subject of the sentence, and the principal clause cannot, therefore, be separated from it and does not make complete sense in itself. The clause *What you believe* is subordinate in the sense that it performs the service of a single part of speech, but so dependent is the principal clause upon it that the principal clause cannot be named without it. In such sentences the whole sentence is the principal clause.

The general rule is that whenever the subordinate clause is one of the essential parts of the principal clause—subject, complement, or direct object—the principal clause cannot be separated from it; but whenever the subordinate clause

is a modifier — adjective or adverbial — the principal clause can be separated from it.

Note. — Many grammarians define the principal clause as a clause which makes complete sense when standing alone, and the subordinate clause as a clause which does not make complete sense when standing alone. To show the inaccuracy of these definitions, it is necessary only to examine such a sentence as *He asked who wrote the Declaration of Independence*. The principal clause *He asked* does not make complete sense without its direct object, the subordinate clause; while the subordinate clause, *who wrote the Declaration of Independence*, does make complete sense when standing alone. Whenever the subordinate clause is one of the essential parts of the principal clause, the principal clause will not make complete sense when standing alone; hence the test of complete sense will not always distinguish the principal from the subordinate clause.

It must be observed that while a subordinate clause is always used as a single part of speech, a single word cannot always be substituted for it. Thus, no single word can be found to express the idea contained in the subordinate clause in the sentence *Do you know where you are going?* The clause *where you are going* is used, however, as a noun, the direct object of *know*.

Sometimes a phrase may be substituted for a clause. Thus, *When the sun had set we pitched our tents* might be changed to read *The sun having set, we pitched our tents*.

EXERCISE 32

I

Point out the principal and subordinate clauses in the following sentences, the subject and the predicate of each, and tell for what part of speech each subordinate clause is used:—

1. If this be true, I shall rejoice.
2. He was not like the picture which I had formed of him.

3. We started on our journey just as the sun rose.
4. An agreement that the war should end was entered into.
5. He is a person in whom I have the greatest confidence.
6. This visage tells me that my doom is past.
7. The Angles and Saxons were pagans when they landed in England.
8. The Indian woman who held the torch ready to light the pile ran
past us.
9. Do not think that every man can command himself.
10. He knows a frightful fiend doth close behind him tread.
11. He who plants a tree plants a joy.
12. The rain is falling where they lie.
13. Let him that thinketh he standeth take heed lest he fall.
14. Let us work while it is day, for the night cometh when no man
can work.
15. The question, "What shall I do?" is often a difficult one to
decide.
16. The soul that rises with us, our life's star,
 Hath elsewhere had its setting.
17. While he ministered to the mirth of others, the gentle Irving suf-
fered the grief of his life.
18. Oh, make her a grave where the sunbeams rest,
 When they promise a glorious morrow.
19. The moon doth with delight
 Look round her when the heavens are bare.
20. Full many shapes, that shadows were,
 In crimson colors came.
21. I sometimes deemed that it might be
 My brother's soul came down to me.
22. Do unto others as ye would have them do unto you.
23. Had I but served my God with half the zeal
 I served my king, he would not in mine age
 Have left me naked to mine enemies.

II

Replace the subordinate clauses in the following sentences by single words : —

1. The boy *that studies* will win the prize.
2. Do you know the man *who is singing*?
3. It is raining hard *where I am*.
4. Cultivate a keen sense of *what is right and what is wrong*.
5. The man *that plans* is the man *that conquers*.

Replace the subordinate clauses in the following sentences by phrases : —

1. When night fell *they withdrew* from the field.
2. If he sees an opportunity, he embraces it.
3. The procession, *which halted every few moments*, was making slow progress.
4. We ran *that we might see* the fire.
5. We live *that we may be of service to others*.

Kinds of Clauses. —

1. *That honesty is the best policy* is an old saying.
2. It is a long lane *that has no turning*.
3. The neighbors stared *when they heard the news*.

The subordinate clause in the first sentence is the subject of the sentence, and therefore used as a noun. The clause *that has no turning*, in the second sentence, limits the noun *lane*, and is therefore used as an adjective. In the third sentence the clause *when they heard the news* modifies the verb *stared*, expressing time ; it is therefore used as an adverb.

According to their *use* in the sentence clauses are classified as **Noun Clauses**, **Adjective Clauses**, and **Adverbial Clauses**.

The Noun Clause. —

That Japan has come to be a world power can no longer be doubted.

The clause *That Japan has come to be a world power* is here used as a noun, the subject of the sentence.

A clause that has the grammatical use of a noun is called a **noun clause**.

Uses of the Noun Clause. —

1. That he is a man of integrity is not to be doubted.

The noun clause here is used as the **subject** of the sentence.

2. A good maxim is, "Never put off for to-morrow what you can do to-day."

The noun clause here is used as a **subject complement**.

3. We soon learned that we were in much danger.

The noun clause in this sentence is the **direct object** of the verb.

4. He named you what he pleased.

The noun clause here is used as an **objective complement**.

5. I had no knowledge of where the treasure was concealed.

The noun clause in this sentence is the **object of a preposition**.

6. The thought that he was leaving his country forever overwhelmed him with grief.

The noun clause here is used as an **appositive**.

EXERCISE 33**I**

Point out the noun clauses in the following sentences, and tell how each is used:—

1. I do not know where he went.

2. I could not think what had become of my companion.
3. I doubt whether this is true happiness.
4. They published an edict that no one should be condemned without being heard.
5. One of Poor Richard's maxims was, "Honesty is the best policy."
6. He had no sense of what is beautiful in art.
7. We do not know who wrote the Letters of Junius.
8. The Bible teaches the principle that we should do good to our enemies.
9. What you say is of less value than what you are.
10. The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh and whither it goeth.
11. How to get out of the difficulty I did not know.
12. Whether we shall ever see him again seems doubtful.
13. I slept and dreamt that life was beauty,
 I woke and found that life was duty.
14. I know not where His islands lift
 Their fronded palms in air:
 I only know I cannot drift
 Beyond His love and care.

II

Make five sentences containing noun clauses.

Adjective Clauses. —

The pupil **who is diligent** seldom fails.

The clause *who is diligent* is here used as an adjective, limiting the noun *pupil*.

A clause that has the grammatical use of an adjective is called an **adjective clause**.

Adjective clauses are usually introduced by *that*, *who*, *which*, *when*, *where*, etc.

EXERCISE 84

I

Point out the adjective clauses in the following sentences, and tell what they limit or describe :—

1. All blows the wind that profits nobody.
2. He laughs at scars who never felt a wound.
3. The night is long that never finds the day.
4. There were some who could not speak for sorrow.
5. He that lives upon hopes will die fasting.
6. Blessed is the man that walketh not in the counsel of the ungodly.
7. Take me back to the place where I first saw the light.
8. Riches that are ill gotten will be seldom enjoyed.
9. I love the brooks which down their channels fret.
10. It is not every one who can know himself.
11. Those whom we love we also wish to be happy.
12. The good things which can be taken away are not really good.
13. He that dwelleth in love dwelleth in God.
14. His powdered hair, which was cut in a peculiar fashion, fell down on his shoulders.
15.

He most lives
Who thinks most, feels the noblest, acts the best.
16.

They are slaves who fear to speak
For the fallen and the weak;
They are slaves who dare not be
In the right with two or three.

II

Make five sentences containing adjective clauses.

Adverbial Clauses : —

While I was musing the fire burned.

The clause *While I was musing* is used as an adverb of time, modifying the verb *burned*.

A clause that has the grammatical use of an adverb is called an **adverbial clause**.

Adverbial clauses are used to express the following relations:—

1. MANNER.

As the twig is bent the tree's inclined.

He spoke as if he was overcome by his emotion.

These clauses *As the twig is bent* and *as if he was overcome by emotion* limit the meaning of the principal verb of the sentence by expressing the manner in which the action is performed.

Adverbial clauses denoting manner are introduced by *as*, *as if*, *as though*.

2. TIME.

Things looked brighter after the war was over.

While Rome burned, Nero played a fiddle.

The subordinate clauses in these sentences modify respectively the meaning of the adjective *brighter* and verb *played* by expressing the time.

Adverbial clauses denoting time are introduced by *after*, *before*, *since*, *till*, *when*, or *while*.

Care must be taken to distinguish between adjective clauses denoting time, adverbial clauses denoting time, and noun clauses denoting time; thus:—

He came at a time when I could not see him. (Adjective.)

He is happy only when he is at work. (Adverbial.)

He knows when he ought to be silent. (Noun.)

3. PLACE.

I love to live where the flowers bloom.

The clause *where the flowers bloom* modifies the meaning of the infinitive *to live* expressing place.

Adverbial clauses denoting place are introduced by *where*, *whence*, *whither*.

Care must be taken, also, with clauses denoting place, to distinguish between adjective, adverbial, and noun clauses; thus:—

This is the place where he led me. (Adjective.)

I followed him where he led. (Adverbial.)

I did not know where he was leading me. (Noun.)

4. DEGREE.

The pen is mightier than the sword (is).

His word is as good as his bond (is).

In both of these sentences the verb *is* is understood in the subordinate clauses. These clauses modify the meaning of an adjective of the principal clause expressing degree of comparison.

Adverbial clauses expressing degree are introduced by *than* and sometimes by *as*.

5. CAUSE.

Let us eat, drink and be merry, for to-morrow we die.

This clause *for to-morrow we die* gives the cause or reason for the command of the principal clause.

Adverbial clauses denoting cause or reason are introduced by *because*, *as*, *for*, *that*, *since*.

6. PURPOSE.

Work lest you come to poverty.

We study that we may learn.

The subordinate clauses here express the purpose of the command or assertion of the principal clause.

Adverbial clauses denoting purpose are introduced by *lest* or *that*.

7. RESULT.

It was so still that we could hear a pin drop.

The clause *that we could hear a pin drop* modifies the adverb *so*, expressing a result of the assertion of the principal clause.

Adverbial clauses denoting result are introduced by *so that* or *such that*.

8. CONDITION.

If you love me, keep my commandments.

Unless ye repent ye shall all likewise perish.

The subordinate clauses express a condition upon which the command or assertion of the principal clause is dependent.

Adverbial clauses denoting condition are introduced by *if* or *unless*.

9. CONCESSION.

Although I distrusted him, I nevertheless gave him the papers.

The subordinate clause here expresses something granted or conceded, but in spite of which the assertion of the principal clause is true.

Adverbial clauses denoting concession are introduced by *though* or *although* and sometimes by *while*.

It will be observed that the classification of adverbial clauses does not depend entirely upon the introductory word. *As*, for instance, may introduce an adverbial clause of manner, degree, or cause; *since* may introduce one of time or one of cause. Attention must, therefore, be given to the thought expressed by the clause as well as to the introductory word.

EXERCISE 35

I

Point out the adverbial clauses in the following sentences, and tell what each denotes and what it modifies: —

1. If this be true, I shall rejoice.
2. I have met him, faced him, scorned him, when the fight was raging hot.
3. As soon as beauty is sought, not from religion and love, but for pleasure, it degrades the seeker.
4. When Cooper is at his best he becomes a genuine dramatist.
5. On the morrow he will leave me as my Hopes have flown before.
6. No one left till the speaker concluded his address
7. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other.
8. Now, while the birds thus sing a joyous song,
 And while the young lambs bound
 As to the tabor's sound
 To me alone there came a thought of grief.
9. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock.
10. Though more than sixty years had elapsed since the pilgrims came, their descendants still showed some of their strong characteristics.
11. It is not now as it has been of yore.
12. Charles Martel, although he was the real head of the Frankish nation, was nominally only an officer of the court.
13. Russia wished to retain Vladivostok so that she might have a seaport.
14. Since all the powers were interested in the fate of Turkey, it was agreed that all must be consulted in the disposition of her affairs.

15. The first settlers of Georgia wished to go where they would be free from religious persecution.
16. I might not use a magnifying glass, for instruments of all kinds were interdicted.
17. The winters are colder in New England than in the Southern states.
18. Our Linden saw another sight
 When the drums beat at dead of night.
19. Lord God of Hosts, be with us yet,
 Lest we forget — lest we forget.
20. Then leave her, sir : for by the power that made me,
 I tell you all her wealth.
21. While the brown ale he quaffed,
 Loud then the champion laughed,
 And as the wind-gusts waft
 The sea foam brightly,
 So the loud laugh of scorn
 Out from those lips unshorn,
 From the deep drinking-horn
 Blew the foam lightly.

II

Write five sentences containing adverbial clauses.

CHAPTER X

SIMPLE, COMPLEX, AND COMPOUND SENTENCES

The Simple Sentence. —

1. The children shouted with joy.
2. The arrow struck the target near the center.

In each of these sentences a single thought is expressed. If we examine them, we find in each of them one subject and one predicate only. In the first *children* is the simple

or grammatical subject and *shouted* is the predicate verb; in the second sentence *arrow* is the simple subject and *struck* the predicate verb. Such sentences are called simple sentences.

A sentence which expresses but one thought and has but one subject and predicate is called a SIMPLE SENTENCE.

No matter how many modifiers a sentence has, it is a simple sentence so long as it has but one subject and predicate. The subject and predicate of a simple sentence may, however, be compound; thus:—

The boys and girls ran out of the house and shouted with joy.

The Complex Sentence. —

1. An honest man will pay his debts.
2. A man **who is honest** will pay his debts.

These two sentences have the same meaning, but they differ in form. The first is a simple sentence, since it has but one subject and one predicate. In the second sentence the adjective *honest* of the first sentence is replaced by the adjective clause *who is honest*.

The second sentence thus consists of two clauses—one, *A man will pay his debts*, the principal clause; the other, *who is honest*, a modifier only, and therefore a subordinate clause. Such sentences are called complex sentences.

A sentence having one principal clause and one or more subordinate clauses is called a COMPLEX SENTENCE.

The subordinate clauses of complex sentences are set off by commas when the connection is not close.

Subordinate clauses are introduced (1) by pronouns, called relative pronouns; (2) by adverbs, called conjunctive adverbs; and (3) by conjunctions, called subordinate conjunctions; thus:—

This is the man *who* painted the picture. (Relative pronoun.)

The picture is hung *where* the light falls upon it from above. (Conjunctive adverb.)

I came *that* I might see this picture. (Subordinate conjunction.)

The Compound Sentence. —

1. The sun broke forth from the clouds.
2. The birds began to sing.

By using a connecting word these two simple, independent sentences may be joined so as to make one sentence: —

The sun broke forth from the clouds and the birds began to sing.

This sentence consists of two independent members of equal rank.

A sentence which consists of two or more independent members is called a **COMPOUND SENTENCE**.

1. The road was rough, but the moon was bright.
2. Talent is power, tact is skill.

It is evident from these two sentences that the members of a compound sentence may or may not be joined by a connecting word. In such sentences as the latter the connection between the members is evident without the use of a word to join them. The omission of the connective is marked by a comma or a semicolon.

The members of a compound sentence are grammatically equal and are therefore said to be **coördinate** (meaning "of equal order"). The conjunctions which join them are called **coördinate conjunctions**.

EXERCISE 36**I**

Tell whether the following sentences are simple, complex, or compound. Point out the clauses and members, and the connecting words, and tell the part of speech of each connective.

1. Experience teaches a dear school, but fools will learn in no other.
2. He that is a friend to himself is a friend to all men.
3. It pays to cultivate a spirit of kindness to all creatures.
4. Unless we sow, we shall not reap.

5. Do not expect to govern others unless you have learned to govern yourself.
6. There is no satisfactory abiding place for a discontented spirit.
7. Wealth is not always a blessing, and we should not make the desire for it our chief aim.
8. Look not mournfully into the past; it comes not back again.
9. Boast not thyself of to-morrow, for thou knowest not what a day may bring forth.
10. He cried out that he was ready to shed his blood for his country.
11. The explanation for this public gullibility is not hard to find.
12. He watched and wept, he prayed and felt for all.
13. No sound of joy or sorrow was heard from either bank.
14. If thine enemy hunger, feed him.
15. Do to-day thy nearest duty.
16. The idle want steadiness of purpose; the indolent, power of exertion.
17. The temples faced the crimson east, and the mist was yet about them.
18. High over all rose the royal hill of Chapultepec, the residence of the Mexican monarchs, crowned with the same grove of gigantic cypresses which at this day fling their broad shadows over the land.
19. Life's wind speeds on, but we are bound
 By memory to our quiet state.
20. Merry it is in the good greenwood
 Where the mavis and merle are singing,
 When the deer sweeps by and the hounds are in cry,
 And the hunter's song is ringing.
21. For Romans in Rome's quarrel
 Spared neither land nor gold,
 Nor son nor wife, nor limb nor life,
 In the brave days of old.

22. In the country, on every side,
 Where far and wide,
 Like a leopard's tawny and spotted hide,
 Stretches the plain,
 To the dry grass and the drier grain
 How welcome is the rain!

II

Make five simple, five complex, and five compound sentences.

CHAPTER XI

ANALYSIS OF SENTENCES

The Parts of the Sentence Studied. — In the preceding pages we have studied the various parts of which a sentence is composed. We saw that no complete thought could be expressed without a subject and predicate. Then we learned that after certain verbs, a subject complement or a direct object, and sometimes an objective complement, are necessary to the completion of the thought. We saw, moreover, that in addition to these essential parts of the sentence there are usually other less essential parts called modifiers. Later we came to see that these various parts of the sentence are not always single parts of speech, but are sometimes groups of words called phrases, and even clauses, which may themselves be separated into parts. Finally we found that two or more sentences closely related in thought are often joined as the members of a single sentence. We have now studied all the parts of which a sentence may consist.

The separation of a sentence into its various parts is called ANALYSIS.

Analysis of the Simple Sentence. — To analyze a simple sentence it is necessary : —

1. To tell the kind of sentence.
2. To give the complete subject and the complete predicate.
3. To give the simple subject and the predicate verb.
4. To give the direct object, if there is one, and the objective complement, if there is one; or to give the subject complement, if there is one.
5. To name the modifiers of the various parts and tell what kind of modifier each is.

The following will serve as models for the analysis of simple sentences : —

1. I saw two clouds at morning
Tinged by the rising sun.

(1) This sentence is a simple declarative sentence. (2) *I* is the complete and the simple subject, and *saw two clouds at morning tinged by the rising sun* is the complete predicate. (3) The predicate verb is *saw*, and (4) the direct object is *clouds*. (5) *Saw* is modified by the adverbial phrase *at morning*, and *clouds* is modified by the limiting adjective *two* and by the adjective phrase *tinged by the morning sun*, in which the participle *tinged* is modified by the adverbial phrase *by the morning sun*, and *sun* by the adjective modifiers *the* and *morning*.

2. Ignorance of one's misfortunes is clear gain.

(1) This is a simple declarative sentence. (2) *Ignorance of one's misfortunes* is the complete subject, *is clear gain* is the complete predicate. (3) *Ignorance* is the simple subject, *is* is the predicate verb. (4) The noun *gain* is the subject complement. (5) The adjective phrase *of one's misfortunes* modifies *Ignorance*; *misfortunes* is limited by the pronoun *one's* used as an adjective modifier, and *clear* is an adjective modifying *gain*.

3. Make me to be numbered with thy saints in glory.

(1) This is a simple imperative sentence. (2) The subject is *you* understood. The complete predicate is the whole sentence

as it stands. (3) The predicate verb is *Make*. (4) *Me* is the direct object, and the infinitive *to be numbered* is the objective complement. (5) *To be numbered* is modified by the adverbial phrase *with thy saints in glory*; *thy* and *in glory* are adjective modifiers of *saints*.

4. It is a consolation to the wretched to have companions in misery.

(1) This is a simple declarative sentence. (2) *It* is an introductory word taking the place of the subject. *To have companions in misery* is the complete subject; *is a consolation to the wretched* is the complete predicate. (3) The infinitive *to have companions* is the simple subject, *is* is the predicate verb. (4) The noun *consolation* is the subject complement. (5) The adverbial phrase *to the wretched* modifies *is*; *the* is an adjective modifier of *wretched*; *companions* is the direct object of the infinitive *to have*; *in misery* is an adverbial phrase modifying *to have*.

5. What kind of instrument is he playing now?

(1) This is a simple interrogative sentence. (2) The subject is *he*; the complete predicate is *is playing what kind of instrument now*. (3) The predicate verb is the verb phrase *is playing*. (4) The direct object of *is playing* is the noun *kind*, (5) which is modified by the adjective modifier *what*, and by the adjective phrase *of instrument*. *Now* is an adverb modifying *is playing*.

EXERCISE 37

Analyze the following sentences: —

1. That solitary cloud grows dark and wide.
2. I never thought an angry person valiant.
3. Is Charon's shadowy bark sunk in the gloomy Styx?
4. Now fades the glimmering landscape on the sight.
5. Far to the south lies the fairest and richest domain of this earth.
6. He looked anxiously in the same direction and perceived a strange figure slowly toiling up the rocks.

7. This beautiful bosom of country is called the Vale of the Red Horse.
8. What reason can you assign for your conduct?
9. Across its antique portico
 Tall poplar trees their shadows throw.
10. Sloth makes all things difficult.
11. The last beams of day were now faintly streaming through the
 painted windows in the high vaults above me.
12. Through this awful scene did Glaucus wend his way, accompanied
 by Ione and the blind girl.
13. A great number of the most popular English ballads make Robin
 Hood their hero.
14. The modest wants of every day
 The toil of every day supplied.
15. Still in thy right hand carry gentle peace
 To silence envious tongues.
16. From that chamber, clothed in white,
 The bride came forth on her wedding night.
17. And the silken, sad, uncertain rustling of each purple curtain
 Thrilled me, filled me with fantastic terrors never felt before.
18. Franklin's life was curiously divided between duty at European
 courts and giving simple and homely advice to the very poorest
 of his fellow-countrymen.
19. On a wide Virginia plantation, with graceful trees around the house,
 and brown tobacco fields stretching away into the distance, in
 the year 1732, George Washington was born.
20. On December 14, 1799, this strong, brave man died at his beloved
 Mount Vernon, having spent few of his years at that place.
21. Like an army defeated
 The snow hath retreated,
 And now doth fare ill
 On the top of the bare hill.
22. A form more fair, a face more sweet
 Ne'er hath it been my lot to meet.

Analysis of the Complex Sentence. — To analyze a complex sentence it is necessary : —

1. To tell the kind of sentence.
2. To point out the principal clause and the subordinate clause or clauses and give the connective.
3. To analyze the principal clause.
4. To analyze the subordinate clause or clauses.

The following will serve as models for the analysis of complex sentences : —

1. If wishes were horses, all beggars would ride.

(1) This is a complex declarative sentence. (2) The principal clause is *all beggars would ride*; the subordinate clause, *If wishes were horses*; *If* is the connective.

- (3) Analysis of principal clause : —

The complete subject is *all beggars*; the complete predicate is *would ride*. *Beggars* is the simple subject; *would ride*, the predicate verb. *All* is an adjective modifier of *beggars*.

- (4) Analysis of subordinate clause : —

Wishes is the subject; *were horses*, the predicate; *were* is the predicate verb; *horses*, the subject complement.

2. Things are not always what they seem.

(1) This is a complex declarative sentence. (2) The principal clause is *Things are not always what they seem*. The subordinate clause is *what they seem*; the connective is the pronoun *what*.

- (3) Analysis of principal clause : —

Things is the subject; *are not always what they seem* is the complete predicate. *Are* is the predicate verb; *what they seem* is the subject complement. *Always* is an adverbial modifier of *are*; *not* is an adverbial modifier of *always*.

- (4) Analysis of subordinate clause : —

They is the subject; *seem what*, the predicate. *Seem* is the predicate verb; *what* is the subject complement.

3. A placid donkey was bending his head over a tall girl, who, lying on her back, was scratching his nose and indulging him with a bit of excellent stolen hay.

(1) This is a complex declarative sentence. (2) The principal clause is *A placid donkey was bending his head over a tall girl*; the subordinate clause is *who, lying on her back, was scratching his nose and indulging him with a bit of excellent stolen hay*; the connective is the pronoun *who*.

- (3) Analysis of the principal clause: —

The complete subject is *A placid donkey*; the complete predicate, *was bending his head over a tall girl*. The simple subject is *donkey*; the predicate verb, *was bending*. *His head* is the direct object. *A* and *placid* are adjective modifiers of *donkey*; *his*, an adjective modifier of *head*; the phrase *over a tall girl*, an adverbial modifier of *was bending*; *a* and *tall*, adjective modifiers of *girl*. *Girl* is also modified by the adjective clause *who*, etc.

- (4) Analysis of the subordinate clause: —

The complete subject is *who, lying on her back*; the complete predicate is *was scratching his nose and indulging him with a bit of excellent stolen hay*. The simple subject is *who*; the predicate verb, *was scratching and indulging*. The direct object of *was scratching* is *nose* and of *indulging* is *him*. *Who* is modified by the adjective modifier *lying on her back*; *lying*, by the adverbial modifier *on her back*; *back* and *nose* by the adjective modifiers *her* and *his*. *With a bit of excellent stolen hay* is an adverbial modifier of *indulging*; *a* and *of excellent stolen hay* are adjective modifiers of *bit*; *excellent* and *stolen*, adjective modifiers of *hay*.

4. It did not occur to her that he was one of her friends, the gypsies, who probably would have very kindly manners.

(1) This is a complex declarative sentence. (2) *It* is introductory. The principal clause is *that he was one of her friends, the gypsies, did not occur to her*. The subordinate clauses are *that he was one of her friends, the gypsies*, and *who probably would have very kindly manners*.

(3) Analysis of principal clause : —

The subject is *that he was one of her friends, the gypsies*; the predicate is *did not occur to her*. *Did occur* is the predicate verb. *Not* and *to her* are adverbial modifiers of *did occur*.

(4) The analysis of subordinate clauses follows the analysis of simple sentences already outlined. The conjunction *that* is the introductory connective of the first subordinate clause, the subject of the sentence; *who* is the connective of the second subordinate clause, which is an adjective modifier of *one*.

EXERCISE 38

Analyze the following sentences : —

1. That you have wronged me doth appear in this.
2. Nothing in the early history of Britain indicated the greatness which she was destined to attain.
3. 'Tis the part of the coward to brood
O'er the past that is withered and dead.
4. There is something in the very season of the year that gives a charm to the festivity of Christmas.
5. It is said of Franklin that he snatched the lightning from the skies and the scepter from tyrants.
6. How sleep the brave who sink to rest,
By all their country's wishes blest !
7. Know ye the land where the cypress and myrtle
Are the emblems of deeds that are done in their clime ?
8. When first she gleamed upon my sight
She was a phantom of delight.
9. No one lived on that plain but shepherds who dwelt in low cottages, and watched their sheep so carefully that no lamb was ever lost.
10. It has wisely been said that the happiness which a man enjoys depends upon his disposition.
11. Sublime as the angel who rules in the sun
Beams the promise of peace when the conflict is won !

12. It would not be easy to count up all the things which human beings can do by help of these wonderful bodies in which we live.
13. The stranger who would form a correct opinion of the English character must not confine his observations to the metropolis.
14. Nothing can be more imposing than the magnificence of English park scenery.
15. In the center of the great city of London lies a small neighborhood, consisting of a cluster of narrow streets and courts, of very venerable and dilapidated houses, which goes by the name of Little Britain.
16. Navigators, while drifting along the Gulf Stream, have lowered a boat to try the surface current.
17. At a vast expense he planted a colony, which for several generations descended to his heirs.
18. His children, too, were as ragged and wild as if they belonged to nobody.
19. If there be one among you who can say that ever in public fight or private brawl, my actions did belie my tongue, let him stand forth and say it.
20. Then nature, the old nurse, took
 The child upon her knee,
 Saying, "Here is a story-book (which)
 Thy father has written for thee."

Analysis of the Compound Sentence. — To analyze a compound sentence it is necessary : —

1. To tell the kind of sentence.
2. To point out the members and give the connective.
3. To analyze each member.

The following will serve as a model for analysis : —

The world goes up and the world goes down,
And the sunshine follows the rain;
And yesterday's sneer and yesterday's frown
Can never come again.

(1) This is a compound declarative sentence.

(2) The first member is, *The world goes up*; the second, *the world goes down*; the third, *the sunshine follows the rain*; and the fourth, *yesterday's sneer and yesterday's frown can never come again*. The conjunction *and* is the connective which joins the several members.

(3) Analysis of the members:—

1st member. *World* is the subject; *goes*, the predicate verb; and *up* is an adverbial modifier of the predicate.

2d member. *World* is the subject; *goes*, the predicate verb; and *down* is an adverbial modifier of the predicate.

3d member. *Sunshine* is the subject; *follows*, the predicate verb; and *rain* is the direct object.

4th member. *Yesterday's sneer and yesterday's frown* is the complete subject; *can never come again*, the complete predicate. *Sneer and frown* is the simple subject; *can come* is the predicate verb. The two *yesterday's* are adjective modifiers of *sneer* and *frown* respectively; *never* and *again* are adverbial modifiers of the verb *can come*.

Sometimes one or more of the members of a compound sentence may be complex, as in the sentence:—

The town itself was deserted, and the shore of the lake was strewn
with the wreck of the buildings which were once its ornament
and glory.

Such a sentence is called a **compound-complex** sentence.

Sometimes, also, one or more of the clauses of a complex sentence may be compound; that is, two or more subordinate clauses may be joined by a coördinate conjunction, as in the sentence:—

Thou comest not when violets lean
O'er wandering brooks and springs unseen,
Or columbines, in purple dressed,
Nod o'er the ground bird's hidden nest.

Such a sentence is called a **complex-compound** sentence.

EXERCISE 39

Analyze the following sentences :—

1. The remains of Alexander the Great have been scattered to the wind, and his empty sarcophagus is now the mere curiosity of a museum.
2. Our chaise whirled rapidly over the frozen ground; the postboy smacked his whip incessantly, and a part of the time his horses were on a gallop.
3. There, by night, the cotton whitens beneath the stars, and by day, the wheat locks the sunshine in its bearded sheath.
4. In the same field the clover steals the fragrance of the wind, and the tobacco catches the quiet aroma of the rains.
5. It is excellent
 To have a giant's strength : but it is tyrannous
 To use it like a giant.
6. Our bugle sang true, for the night cloud had lowered
 And the sentinel stars set their watch in the sky.
7. Thou comest not when violets lean
 O'er wandering brooks and springs unseen,
 Or columbines, in purple dressed,
 Nod o'er the ground bird's hidden nest.
8. I bring fresh showers for the thirsting flowers,
 From the seas and the streams;
 I bear light shade for the leaves when laid
 In their noonday dreams.
9. They see in battered harness
 Only one hard-stricken man,
 And his weary steed is wounded
 And his cheek is pale and wan.
10. Few and short were the prayers we said,
 And we spoke not a word of sorrow;
 But we steadfastly gazed on the face of the dead,
 And we bitterly thought of the morrow.

11. Then with eyes that saw not I kissed her,
And she, kissing back, could not know
That my kiss was given to her sister,
Lying under the deepening snow.

Sentences grammatically Incomplete. —

1. Whenseen from the top of Washington Monument, men in the street look almost like flies.
2. I have never seen the monument, but you have.
3. Is it higher than the Eiffel Tower in Paris?
4. It is not.

If we read these sentences without giving any attention to grammatical construction, we should say that each of them is a complete sentence because each of them expresses a complete thought. If we examine them closely, however, we observe that grammatically these sentences are incomplete. In the first sentence the clause, *When seen from the top of Washington Monument*, has no subject, and only a part of its verb is expressed. The complete clause is, *When they are seen from the top of Washington Monument*. So also in the second sentence a part of the verb and the direct object are omitted from the second member — *I have never seen the monument, but you have seen it*. Likewise the third sentence, to be grammatically complete, would have to read, *Is it higher than the Eiffel Tower in Paris is high?* And the fourth sentence, *It is not higher*. Although the expression of the words omitted is not at all necessary to complete the meaning of these sentences, it is necessary to their grammatical completeness. In the analysis of such sentences the omissions must be supplied.

The omission of a part of a sentence necessary to grammatical completeness but unnecessary to the meaning of the sentence is very common, especially in spoken language.

Sentences in which such omissions occur, far from losing any clearness, really gain in force by reason of them.

Note. — The omission of any part of a sentence grammatically necessary but unnecessary to the meaning of the sentence, is called **ellipsis**, and the sentence in which it occurs, an **elliptical sentence**.

The following sentences illustrate some of the most common omissions : —

1. He came to see us early in the morning, you (came to see us) late in the afternoon.
2. While (he was) sharpening a pencil he cut his finger.
3. You need not play ball unless you wish to (play ball).
4. Jane has a new book, Mary (has) an old one.
5. Come as soon as (it is) possible (to come).
6. He came sometime during the evening, but I do not know when (he came).
7. He said (that) he would come.
8. This is the man (that) I saw.
9. I know you better than (I know) him.
10. I know you better than he (knows you).
11. Come when you can (come).

EXERCISE 40

Supply the words grammatically necessary to complete the following sentences, and analyze them : —

1. When reading, be careful not to strain your eyes.
2. I told him he was overworking himself.
3. I can swim across this stream in six minutes, he in seven.
4. In those days I saw you more frequently than him.
5. In those days I saw you more frequently than he.
6. It is an objection more apparent than real.

7. Though ill at the time, he dragged himself out to the meeting of
the citizens.
8. It is not so bad, even if true.
9. The night has a thousand eyes, and the day but one.
10. They sang of love and not of fame.
11. One mailed hand
 Grasps the broad shield, and one the sword.
12. The waves were white, and red the morn,
 In the noisy hour when I was born.
13. There is nothing so kingly as kindness, and nothing so royal as
truth.
14. Again a pause, and then again
 The trumpets pealed sonorous.
15. Shakespeare, when young, doubtless had all the wildness and irregu-
larity of an ardent, undisciplined, and undirected genius.
16. And, louder than the bolts of heaven,
 Far flashed the red artillery.

PART II

THE PARTS OF SPEECH

CHAPTER XII

NOUNS

I. CLASSIFICATION

Common and Proper Nouns. —

man, city,

William, New York.

If we examine the foregoing words, we find that the nouns *man* and *city* are names which belong to a large class of persons and things and are common to them all. The noun *man* may refer to any one of an indefinite number of men; the noun *city* may refer to any one of an indefinite number of cities. But the nouns *William* and *New York* are names which belong to one man and one city in particular, and which distinguish them from others of the same class.

A noun which names all the things of a class is called a **COMMON NOUN**.

A name which belongs to a particular person or thing is called a **PROPER NOUN**.

Note.—The word *proper* is derived from a Latin word meaning “one’s own.”

A proper noun is sometimes used as the name of a class; as, “*A Daniel come to judgment.*” It is then said to be common. Any word may be used as a common noun. Thus: *I is a pronoun. What part of speech is see? Can you spell abdicate?* These words *I*, *see*, and *abdicate* are here used to name words and are therefore nouns.

Punctuation. — Every common noun, not the first word of a sentence, should begin with a small letter.

Every proper noun should begin with a capital letter.

EXERCISE 41

Point out the nouns and tell whether they are common or proper: —

1. Polycrates was ruler of the island of Samos. He had raised an insurrection against the Persians, and taken the government into his own hands. To increase his power he sent gifts to Amasis, king of Egypt, and made with him a treaty of friendship.
2. Constantine, the Cæsar in Britain, having been proclaimed Augustus by his troops, overthrew five rivals who contested the throne, and became sole ruler. During his reign the capital was removed to Byzantium, a city afterwards known as Constantinople.
3. The twenty years that followed the year 1830 saw the establishment of the poetic fame of Poe, Emerson, Longfellow, Whittier, Holmes, and Lowell.

Classes of Common Nouns. —

A. CLASS NOUNS. We have already considered such common nouns as *man, boy, girl, dog, child, house*, which are the names of any individual of a class.

Common nouns which name any individual of a class are called CLASS NOUNS.

B. COLLECTIVE NOUNS.

1. The audience applauded him vigorously.
2. A herd of cattle was grazing on the hillside.

The common noun *audience* is the name of a number of people considered, not as individuals, but as a group. The common noun *herd* is the name of a number of animals of the same class considered as a group. Such nouns are names of groups of persons or things, collected or considered together.

A noun used as the name of a group of persons or things considered collectively is called a **COLLECTIVE NOUN**.

A collective noun becomes proper when applied to a particular group; thus:—

The House of Burgesses. The Fifty-eighth Congress.

C. ABSTRACT NOUNS.

1. We should always remember the **goodness** of God.
2. I do not want your **pity**.
3. He bore every **hardship** without a murmur.

If we examine the words *goodness*, *pity*, and *hardship*, we find that they are not the names of persons or things. The word *goodness* is the name of a quality; the word *pity* is the name of a feeling; the word *hardship* is the name of a condition. Such nouns are the names of qualities, feelings, or conditions separated (abstracted) from the person or things to which they belong.

The name of a quality, feeling, or condition is called an **ABSTRACT NOUN**.

Abstract nouns may be formed from:—

1. Adjectives: as, *beauty* from *beautiful*; *bitterness* from *bitter*.
2. Verbs: as, *meditation* from *meditate*; *belief* from *believe*.
3. Nouns: as, *manhood* from *man*; *friendship* from *friend*.

EXERCISE 42

I

Point out the common nouns in the following sentences and tell whether they are class, collective, or abstract nouns:—

1. Groups of animal life we designate by different terms. We speak of a swarm of bees, a bevy of larks, a flock of sheep, a herd of cattle in the fields, a drove of cattle when driven to market, a covey of partridges, and a school of fish.

2. A school of bass is the same as a shoal of bass. It is not the same word that is applied to an assemblage of pupils.
3. We associate different qualities with different animals. We speak of the patience of the ox, the strength of the horse, the fidelity of the dog, the slyness of the fox, and the timidity of the deer.
4. Adown the broad street marched the regiment. Pride was in their step, courage in their eyes, loyalty in their devotion to their tattered banner. A crowd of men, women, and children watched their passing.
5. O fair midspring, besung so oft and oft,
 How can I praise thy loveliness enow?
 Thy sun that burns not, and thy breezes soft
 That o'er the blossoms of the orchard blow,
 The thousand things that 'neath the young leaves grow,
 Winter forgotten long, and summer near.

II

Point out the abstract nouns in the following sentences : —

1. Indolence leads to poverty.
2. The fidelity of his friends gave him strength.
3. Compassion healeth, but scorn woundeth.
4. He is a man whose greatness of soul the whole world admires.
5. Confidence in their leader made the men fearless.
6. Modesty seldom resides in a breast that is not enriched by noble virtues.
7. His courage, strength, and judgment gave him leadership.
8. He that keepeth understanding shall find good.
9. Surely goodness and mercy shall follow me all the days of my life.
10. The Lord is my refuge and strength.
11. Friendship should rest upon respect as well as love.
12. Rest is grateful after toil.
13. The beauty of her face was in its expression.

III

Write sentences containing abstract nouns formed from the following words: —

free	long	deceive	sorry	hasty	proud
thief	move	warm	able	good	simple

II. NUMBER

Inflection. —

ring	rings	rang	rung
wife	wives	wife's	wives'

In each of these two sets of words we have four different forms of the same word. The fundamental meaning of the verb *ring* or the noun *wife* is not lost by reason of these changes of form, although they do indicate slight differences of meaning or use. Observe that the meaning of the word is not altered to any great extent by these changes; the general idea expressed by all four forms of either word is the same; nor is the part of speech affected by them.

A change in the form of a word to indicate some slight change of meaning or of use in the sentence is called **INFLECTION**.

Inflection of Nouns for Number. —

pupil	pupils
church	churches
child	children

If we examine the foregoing words we find that each word in the first column denotes a single object; in the second column each word denotes more than one object. This difference of meaning is produced by a change of form — that is, by inflection.

The inflection of a noun to show the distinction between one object and more than one is called **NUMBER**.

The form of a word that denotes but one object is called **singular number**.

The form of a word that denotes more than one object is called **plural number**.

Methods of forming Plurals. —

1. NOUNS WHICH ADD *s* OR *es*.

bag	bags	speech	speeches
hat	hats	fox	foxes

Most nouns, as *bag* and *hat*, form their plurals by adding *s* to the singular form. . The letter *s*, however, is added to form the plural only when its sound can be easily given at the end of the word. When the sound of the letter *s* does not readily unite with the word, as in the case of *speech* and *fox*, *es* is added.

2. NOUNS ENDING IN *y*.

boy	boys	cherry	cherries
way	ways	army	armies

Nouns ending in *y* preceded by a vowel, as *boy* and *way*, form their plurals by the addition of *s* to the singular form; but nouns ending in *y* preceded by a consonant, as *cherry* and *army*, change *y* into *i* and add *es* to form their plural number.

3. NOUNS ENDING IN *o*.

folio	folios	halo	halos
trio	trios	negro	negroes

Nouns ending in *o* preceded by a vowel, as *folio* and *trio*, form their plurals by adding *s* to the singular. It is impossible to state any general rule for the formation of the plurals of nouns ending in *o* preceded by a consonant. Some of these nouns add *s*, as *halo*; some of them add *es*, as *negro*;

while some of them add either *s* or *es*, usually with a preference for the one or the other.

The following nouns form their plurals by adding *s* to the singular : —

alto	canto	dynamo	nuncio	quarto
bamboo	chromo	folio	octavo	solo
banjo	cuckoo	halo	portfolio	trio
cameo	curio	memento	piano	

The following nouns form their plurals by adding *es* to the singular : —

echo	mango	negro	stiletto	torpedo
grotto	manifesto	palmetto	tomato	virago
hero	mulatto	potato	tornado	

The following nouns form their plurals by adding either *s* or *es* : —

s PREFERRED

bravo	mosquito
lasso	motto

es PREFERRED

buffalo	domino
cargo	volcano

4. NOUNS ENDING IN *f* OR *fe*.

waif	waifs	calf	calves
cliff	cliffs	knife	knives

Most nouns ending in *f* or *fe* form their plurals by adding *s*, as *waif* and *cliff*. The following familiar nouns, however, form their plurals, as do *calf* and *knife*, by changing *f* or *fe* to *ves* : —

beef	half	life	self	shelf	wife
elf	leaf	loaf	sheaf	thief	wolf

5. IRREGULAR PLURALS.

A. Some plurals are formed, not by adding letters, but by vowel changes within the words. Thus : *foot, feet* ; *goose, geese* ; *mouse, mice* ; *tooth, teeth* ; *man, men*.

B. Plurals in *en* were once very common. The form is still used in the plurals *brethren*, *children*, *oxen*.

C. Some names of animals remain unchanged in the plural; as, *salmon*, *trout*, *sheep*, *swine*, *deer*. Some nouns denoting number or measure are not changed in the plural; as, *five dozen eggs*; *fourscore years*; *twenty head of cattle*; *seven pair of oxen*.

D. The words *news*, *politics*, *physics*, and some others, are singular, though they have a plural form.

E. The words *ashes*, *pincers*, *scissors*, *shears*, *spectacles*, *tongs*, *riches*, and some others, are always plural.

6. NOUNS WITH TWO PLURALS.

Some nouns have two plurals with different meanings: —

brothers (of a family)	brethren (of a society)
cloths (kinds of cloth)	clothes (garments)
dies (stamps)	dice (small cubes)
fishes (individuals)	fish (used collectively)
geniuses (men of genius)	genii (spirits)
indexes (tables of contents)	indices (algebraic signs)
pennies (pieces of money)	pence (value in pennies)
shots (number of times fired)	shot (number of balls)

7. LETTERS, FIGURES, AND SIGNS.

Such characters as letters, figures, marks, and signs are made plural by annexing an apostrophe and *s*; as *two w's*, *three 5's*, *four + 's*.

8. COMPOUND WORDS.

In a compound word the most important word is usually made plural; as, *brother-in-law*, *brothers-in-law*; *man-of-war*, *men-of-war*; *passer-by*, *passers-by*.

When the compound word is regarded as a whole, that is, when no word is important above another, the last word is pluralized; as, *forget-me-nots*. Such words as *spoonful* and *cupful* form their plural by adding *s* at the end of the word.

Some words have both parts pluralized; as, *manservant*, *menservants*; *knight-templar*, *knights-templars*.

9. PROPER NOUNS.

A name that is preceded by a title, as Dr., Mr., or Miss, may be made plural either by giving the title the plural form or by pluralizing the name itself. We may say either *the Misses Walker* or *the Miss Walkers*.

When the title is *Mrs.* the name should be made plural; as, *the Mrs. Smiths*. The title is sometimes pluralized; as, *the Mesdames Smith*.

When two names are used, the title should be made plural; as, *Messrs. Jones and Brown*, *Messrs. White and Black*.

10. FOREIGN NOUNS.

Many foreign nouns which have been introduced into the language still retain their foreign plurals. Some of these take English plurals also: —

SINGULAR	PLURAL	SINGULAR	PLURAL
alumna	alumnæ	genius	{ geniuses genii
alumnus	alumni	genus	genera
analysis	analyses	hypothesis	hypotheses
animalculum	animalcula	memorandum	{ memorandums memoranda
antithesis	antitheses	nebula	nebulae
axis	axes	parenthesis	parentheses
bandit	{ bandits banditti	phenomenon	phenomena
basis	bases	seraph	{ seraphs seraphim
cherub	{ cherubs cherubim	stratum	strata
crisis	crises	terminus	termini
datum	data	thesis	theses
erratum	errata	vertebra	vertebrae
focus	foci	vortex	vortices
formula	{ formulas formulae		

EXERCISE 43

Form the plurals of the following nouns:—

I

sea, torch, ship, glass, dove, depth, dish, chaise, tack, tax, waltz, box, surface, rebus, anecdote, business, handful, kindness, summons, window, goddess, sentence, branch, breeze, porch, circus, caucus, truth, resource, remembrance.

II

cry, key, play, rally, osprey, spray, lily, covey, ally, colony, duty, delay, lady, charity, country, valley, community, beauty, dragon fly, convoy, rosary, necessity, roundelay, mercy, university, solemnity, boundary, abbey, enemy.

III

bamboo, curio, mulatto, buffalo, tomato, piano, chromo, torpedo, potato, solo, echo, bravo, tyro, alto, hero.

IV

self, cuff, wife, belief, calf, strife, dwarf, whiff, roof, fife, stuff, gulf, leaf, sheaf.

V

child, sheep, man, trout, news, riches, thanks, score, foot, goose, cannon, dozen.

VI

merchantman, forget-me-not, sister-in-law, knight-templar, passer-by, hanger-on, maidservant.

VII

Dr. Jones, Miss Brown, Mr., Mrs. Smith and Mrs. Williams, Professor Black and Professor Hamilton.

VIII

alumnus, axis, basis, crisis, focus, memorandum, parenthesis.

IX

In the following tell which of the plurals is correct: —

1. I have three (*brothers, brethren*) older than I.
2. He shook the (*dies, dice*) and threw.
3. I could not find it in the (*indexes, indices*) of any of the volumes.
4. Did you catch any (*fish, fishes*)?
5. Which is the heavier of these two (*cloths, clothes*)?
6. Did you hear the twenty-one (*shot, shots*)?

III. GENDER

Sex and Gender Distinguished. —

tiger tigress table

The two words *tiger* and *tigress* are names of animals belonging to the same class; but the distinction of sex between them is shown by the names used. The first denotes a male animal, the second a female animal. The distinction between male and female objects is, as we know, called *sex*; the distinction between the *names* of these objects is called *gender*. Observe that *sex* is a distinction between the objects themselves — that is, a natural distinction; but *gender* is a distinction between the names of the objects — that is, a grammatical distinction. The third word *table* is the name of a thing having no sex. There is a *gender*, however, for the names of things which are neither male nor female. The *gender* of a noun, therefore, is determined by the *sex* of the thing named or by the absence of *sex* in it.

The distinction between words to indicate sex is called GENDER.

A word that denotes a male is in the **masculine gender**.

A word that denotes a female is in the **feminine gender**.

A word that denotes an object without sex is said to be in the **neuter** (meaning *neither*) **gender**.

Ways of Indicating Gender. —

MASCULINE	FEMININE
1. heir	heiress
2. he-bear	she-bear
3. boy	girl

Examining the above words, we observe that there are three ways to indicate the distinction between the masculine and the feminine gender: —

1. BY A SUFFIX.

The feminine form of the noun *heir* is made by adding the suffix *ess* to the masculine form. Sometimes there is also a slight change of the spelling in the body of the word; as, *actor*, *actress*; *duke*, *duchess*. The most important suffix is *ess*, but the suffixes *ix*, *ine*, and *a* are also used: —

	MASCULINE	FEMININE	MASCULINE	FEMININE
<i>ess</i>	abbot	abbess	Jew	Jewess
	adventurer	adventuress	lad	lass
	baron	baroness	lion	lioness
	benefactor	benefactress	master	mistress
	count	countess	patron	patroness
	emperor	empress	prince	princess
	giant	giantess	prophet	prophetess
	god	goddess	shepherd	shepherdess
	host	hostess	sorcerer	sorceress
	idolater	idolatress	waiter	waitress
<i>ix</i>	administrator	administratrix	testator	testatrix
	executor	executrix		
<i>ine</i>	hero	heroine	Joseph	Josephine
<i>ina</i>	czar	czarina		
<i>a</i>	signor	signora	sultan	sultana

2. BY PREFIXING A WORD INDICATING GENDER.

The noun *bear* alone would not indicate gender. To this word, therefore, *he* and *she*, which themselves indicate gender, are prefixed whenever the distinction of gender is desired to be made. In *peacock*, *peahen*, the word indicating the gender occurs as a suffix.

The following are some of the most important words of this class:—

MASCULINE	FEMININE	MASCULINE	FEMININE
manservant	maidservant	cocksparrow	hensparrow
he-goat	she-goat		

3. BY DIFFERENT WORDS.

The most usual way of indicating gender is by using a different word for the corresponding object of opposite sex, as in the case of *boy* and *girl*. The following are a few of the examples of such names:—

MASCULINE	FEMININE	MASCULINE	FEMININE
bachelor	spinster, maid	father	mother
king	queen	lord	lady
husband	wife	sir	madam
son	daughter	ram	ewe
monk	nun	stag	hind
nephew	niece	wizard	witch

It must be observed that such nouns as *tree*, *wind*, *desk*, *coat*, and the names of other inanimate objects have no particular form to indicate gender. Their gender must be determined by our knowledge of the sexless character of the objects they name.

There are, therefore, no neuter gender forms for nouns.

Common Gender. — Such words as *child*, *cousin*, *bird*, which may denote either male or female, are either masculine or feminine gender, as the

case may be, if the sex of the object referred to is known. When, however, the sex is not understood from the context, they are said sometimes to be in the common gender.

Personified Nouns.—

1. Give me of thy bark, O fir tree!
2. The moon looked in at the window as she passed by.

In these two sentences *tree* and *moon*, things without life, are represented as living. The *fir tree* is addressed just as a person might be addressed; the *moon* is spoken of as looking in at the window, just as a person might be spoken of.

The representation of inanimate objects as having life is called **PERSONIFICATION**; the noun naming the object so represented is said to be **PERSONIFIED**.

Personified nouns are no longer neuter gender, but become either masculine or feminine. When the predominating quality is masculine, as strength, power, violence, the noun is said to be in the masculine gender. When the predominating quality is feminine, as softness, gentleness, grace, beauty, the noun is said to be in the feminine gender.

EXERCISE 44

I

State the gender of each noun in the following sentences:—

1. Sang the sunrise on an amber morn—
"Earth, be glad! an April day is born."
2. In the kingdom of home the mother should be queen.
3. The mistress of an English house often reads prayers to the men-servants and maidservants.
4. King and queen, marquis and marquise, and all the haughty court long since returned to dust, and the memory of a humble subject of theirs shines brighter in the halls of Memory than all their magnificence.

5. On my birthday my cousin came to me, bringing as his gift a beautiful frame inclosing the picture of another cousin, his sister.
6. So gentle Mercy stayed the hands of Justice.
7. The noble stag was pausing now
 Upon the mountain's southern brow.
8. From Alpine heights the avalanche sprang forth, and with a giant's strength swept clean his path adown the mountain side. Rock, tree, and glebe joined his resistless current, which fell with thunderous noise over a mighty cliff into a sleeping valley.
9. The moon her silver light had thrown upon this crystal mass of snow.
10. The earth gives her streams to the sea.
11. Swifter and swifter the white ship sped,
 Till she flew as the spirit flies from the dead;
 As white as a lily glimmered she,
 Like a ship's fair ghost upon the sea.

II

Tell the gender of the following words, and give the form of the opposite gender, if there is one: —

spinster, lord, patron, baroness, actress, hero, lad, sultan, wizard, man, waiter, child, sparrow, executor, mistress, father, ice, moon.

IV. PERSON

Person Defined. —

1. I, John, have spoken.
2. John, I am glad to see you.
3. John has just come.

The word *John* has a different use in each of these sentences. It names the speaker in the first, the person spoken to in the second, the person spoken of in the third.

The use of a noun or pronoun to distinguish the speaker, the person spoken to, or the person spoken of is called **PERSON**.

A noun or pronoun denoting the speaker is in the **first person**.

A noun or pronoun denoting the person or thing spoken to is in the **second person**.

A noun or pronoun denoting the person or thing spoken of is in the **third person**.

It must be observed that Person, as a term of grammar, differs somewhat from the ordinary use of the word. If a dog, for instance, is spoken to, as in the sentence *Bruno, you are a wise dog*, the noun *Bruno* is in the second person. If a hat is spoken of, as in the sentence *My hat is on the rack*, the noun *hat* is in the third person. Ordinarily neither dog nor hat could be spoken of as persons.

Nouns have no inflection for person and are usually in the third person. It is only when used in apposition with pronouns of the first and second persons, or when used independently in direct address, that nouns are said to be in the first and second persons. Thus : —

I, John, take thee, Mary.

Friends, Romans, countrymen, lend me your ears.

V. CASE

Case Defined. —

1. William shot Henry's dog.
2. The moon shines with a borrowed light.

Each noun in these sentences is definitely related to some other word of the sentence. The noun *William* is related to the verb by naming the person who performs the act of shooting. Its relation is that of subject. The noun *dog* is related to the verb, but in a different way from *William*. *Dog* receives the action performed by *William*, and is related to the verb as object. The relation of the noun *Henry* to

dog is that of possessor or owner. To show this relationship the apostrophe and *s* ('s) is added to *Henry*.

In the second sentence, the relation of the noun *light* to the verb *shines* is expressed by the preposition *with*. The noun *light* is said to be the object of the preposition *with*.

The form of a noun or pronoun that shows its relation to other words in a sentence is called **CASE**.

A noun or pronoun used as the subject of a sentence is in the **nominative case**.

A noun or pronoun used as the object of a verb or preposition is in the **objective case**.

A noun or pronoun that denotes possession is in the **possessive case**.

Declension. —

- | | |
|--|--------------|
| 1. The pupil studies his lessons. | (NOM. CASE) |
| 2. The teacher punished the pupil . | (OBJ. CASE) |
| 3. The pupil's book was lost. | (POSS. CASE) |

By examining these sentences we find that the noun *pupil* has the same form in the first two sentences, though in the first it is in the nominative case, and in the second in the objective case. In the third sentence *pupil's* is in the possessive case, and its case is indicated by a change of form.

Thus we see the cases of nouns are distinguished by only two forms — one for the nominative and objective cases, and another for the possessive. The same is true of nouns in the plural; thus : —

1. The **pupils** study their lessons.
2. The teacher punished the **pupils**.
3. The **pupils'** books were lost.

Formerly nouns in English had more inflections for case, but these have gradually been lost until modern English has only two case forms. Grammarians, however, still find

it convenient to use three cases, since pronouns, as we shall see later, have a different form for each of the three cases — nominative, possessive, and objective.

	SINGULAR	PLURAL
NOM.	bird	birds
POSS.	bird's	birds'
OBJ.	bird	birds

It will be observed that this is a tabulation in order of the inflection of the noun *bird* to show number and case.

The tabulation of a noun to show its inflections for number and case is called **declension**; and when we give the declension of a noun we are said to **decline** the noun.

Form and Uses of the Nominative Case. — The nominative case of a noun is, as we have seen, the form of the noun used as the subject of a verb. It is the simple or usual form of the noun. The nominative case is not confined, however, to its use as the subject of a verb. The same form of the noun when used in a number of other relations is said to be in the nominative. The following sentences illustrate the various uses of the nominative case:—

1. SUBJECT. —

The **king** had fallen asleep.

2. PREDICATE NOMINATIVE. —

Edward became **king** at the death of Victoria.

The noun *king* is here used as a subject complement, and since a noun used as a subject complement always names the same person or thing as the subject, it is called a **predicate nominative**.

3. INDEPENDENT EXPRESSIONS. —

- | | |
|----------------------------------|------------------|
| a. I thank you, Hubert . | (DIRECT ADDRESS) |
| b. Heavens! Where are we? | (EXCLAMATION) |

A noun used independently, whether in direct address, as *Hubert*, or in exclamation, as *Heavens*, is usually in the nominative case. These uses of the nominative are called respectively the **nominative of direct address** and the **nominative of exclamation**.

4. NOMINATIVE ABSOLUTE. —

The army having gone into winter quarters, hostilities ceased.

Without any change of thought this sentence might have been written, *When the army had gone into winter quarters, hostilities ceased*. *When the army had gone into winter quarters* would then be an adverbial clause. As the sentence stands, *The army having gone into winter quarters* is not a clause at all, but a participial phrase. Observe, however, that the participle *having* is not attached to any word of the principal clause *hostilities ceased*, but to the noun *army*, which is neither a part of a subordinate clause nor of the principal assertion of the sentence, but is grammatically independent of the rest of the sentence. Such a noun is said to be in the **nominative case absolute**. Other illustrations are: —

The moon having come up, we could now see our way.

His ankle having been injured, he had to leave the game.

Care must be taken not to confuse the nominative absolute phrase with a participial phrase. In the sentence, *Having injured his ankle, he had to leave the game*, *Having injured* is attached to the subject *he*; whereas, in the sentence above, *having been injured* is attached to the noun *ankle*, grammatically independent.

EXERCISE 45

Point out the nouns in the nominative case and give their construction or use : —

1. Drowsiness shall clothe a man with rags.
2. A little learning is a dangerous thing.

3. Rebellion to tyrants is obedience to God.
4. He was made chairman of the meeting.
5. O death, where is thy sting?
6. The groves were God's first temples.
7. Watchman, what of the night?
8. It was a childish ignorance.
9. Turn, Fortune, turn thy wheel.
10. The ice appearing to be thick, the boys ventured to cross.
11. Land! land! We have sighted land at last!
12. Having heard the sound repeatedly, I at length became alarmed.
13. The boy was called William after his father.
14. Daylight having faded from the sky, a loneliness of heart overtook the weary traveler.
15. Being the last of his race, he pursued his reckless career without qualms of conscience as to those who should follow him.
16. The air was temperate, the sky was serene, the silver out of the moon was reflected in the waters, and all nature was silent.
17. The trade of the smugglers having been broken up, quiet again reigned along the coast.
18. O wind! for thy sweep of land and sea!
 O sea! for a voice like thine.

Forms and Uses of the Possessive Case. —

The boy's hat.

The boys' hats.

Examining these two expressions, we see that the possessive singular of the noun *boy* is formed by adding the apostrophe and *s* ('s) to the nominative; while the possessive plural is formed by adding only the apostrophe (') to the nominative. This is the general rule for the formation of the possessive.

When the plural does not end in *s*, however, both apostrophe and *s* ('s) are added; as, *men's*, *the Misses Walker's*.

When too many hissing sounds come together the *s* is sometimes omitted in the singular ; as, *Jesus' sake, conscience' sake*. In names, however, the *s* is usually retained, as, *Charles's, Thomas's*. Whenever the *s* is used in the singular it should be pronounced, even though it adds a syllable to the word.

Compound nouns, appositives, and groups of words that may be regarded as compounds take the sign of possession at the end ; as, *Peter the Great's statue, my brother-in-law's watch, the king of England's palace*.

When two possessives are used and joint ownership is meant, the sign of possession is placed at the end ; as, *Reed and Kellogg's grammars, Beaumont and Fletcher's dramas*.

When separate possession is meant, the sign of possession is placed after each noun ; as, *Hume's and Green's histories, Sardou's and Rostand's plays*.

The possessive case is used chiefly with nouns denoting persons or animals that may possess, or things personified ; as, *John's hat, the dog's master, war's bloody hand*.

Other relations than possession are also expressed by the possessive ; as, *Shakespeare's plays*, expressing authorship ; *the moon's beams*, expressing origin ; *a week's vacation*, expressing duration, etc.

EXERCISE 46

I

Write the possessive forms, both singular and plural, of —

man	lady	valley	leaf	canto
mistress	potato	child	woman	fairy
hero	pupil	king	horse	sheep
monkey	lion	lioness	prince	friend
daisy	goose	foot	ox	attorney

II

Write sentences containing the form of the following, denoting joint possession:—

Besant and Rice (novels)
 Charles and Mary Lamb (stories)
 My father and mother (agreement)
 The President and Cabinet (place of meeting)
 Silver, Burdett & Company (publications)

III

Write sentences containing the form of the following, denoting separate possession:—

Chickering and Steinway (pianos)	My father and my mother (birth-
Harper and Scribner (books)	day)
England and Germany (navy)	The brothers and the sisters (friends)

IV

Write the possessive form of the following:—

The menservants	The attorney-general of the United
The father-in-law	States
The king of the Golden River	The Prince of Wales
The governor of New York	Charles Dickens (novels)
Quackenbos (history)	

The Preposition “of” to Denote Possession.—An *of* phrase is often used in place of the possessive to avoid an involved expression; as, *the mother of Peter's wife*, instead of *Peter's wife's mother*. An *of* phrase is not, however, always equivalent to a possessive. Thus, *this artist's portrait* and *the portrait of this artist* may mean very different things. The first may mean that the artist painted the portrait, or that the portrait represented the artist, the second could only mean that the portrait represented the artist. So also *Fred's*

talking and the talking of Fred, Napoleon's life and the life of Napoleon, etc., may mean very different things.

Sometimes we find both the *of* phrase and the possessive form used; as in the expressions, *a sister of Mr. Jones's; that house of Mr. Brown's; that book of Mary's*. Some grammarians explain this peculiar use of the possessive by saying that these expressions are in reality elliptical, and mean *a sister of Mr. Jones's sisters; that house of Mr. Brown's houses*, etc. Other grammarians contend that *of* in such expressions is equivalent to *namely*. Thus, *a sister; namely, Mr. Jones's sister; that house; namely, Mr. Brown's house*, etc. Neither explanation is entirely satisfactory, but the usage of this double possessive is well established.

EXERCISE 47

I

What is the difference in meaning between the following expressions:—

1. A picture of Longfellow.
A picture of Longfellow's.
2. A story of Dickens.
A story of Dickens's.
3. The renouncement of the king.
The renouncement of the king's.

II

Change the following possessives to possessive phrases:—

- | | |
|---|--|
| 1. The generals' conference. | 8. The President's proclamation. |
| 2. The king's counselors. | 9. Worcester's and Webster's
dictionaries. |
| 3. The valley's slope. | 10. Brutus and Cassius's quarrel. |
| 4. The diaries' records. | 11. Washington's and Lee's birth-
days. |
| 5. The knives' handles. | 12. Washington and Lee's family
connection. |
| 6. The actress's photograph. | |
| 7. Miss Mulock's story of <i>John
Halifax</i> . | |

III

Change the following possessive phrases to possessive forms :—

- | | |
|--------------------------------------|--|
| 1. The purse of the lady. | 8. The rusting of the knives. |
| 2. The purses of the ladies. | 9. The love of the deer for its doe. |
| 3. The distance of the nearest star. | 10. The escape of the sailors from drowning. |
| 4. The light of the stars. | |
| 5. A picture of the President. | 11. A statue of Michael Angelo's. |
| 6. An anecdote of the President's. | 12. A portrait of Rembrandt by himself. |
| 7. The disease of the potatoes. | |

Form and Uses of the Objective Case. — As we have already observed, the form of the objective case of nouns is identical with that of the nominative. This case of the noun can be distinguished, therefore, only by its use in the sentence. The following sentences will illustrate the various uses of the objective :—

1. DIRECT OBJECT.

Milton wrote *Paradise Lost*.

2. OBJECTIVE COMPLEMENT.

Sit thou upon my right hand until I make thine enemies thy footstool.

Footstool is here an objective complement, completing the meaning of the predicate, — *make footstool*, — and naming the same thing as the direct object *enemies*. Since the objective complement, when it is a noun, names the same person or thing as the direct object, it is said to be in the objective case.

3. INDIRECT OBJECT.

Jefferson wrote *John Adams* many long and interesting letters.

Formerly there was in English a special case form for the indirect object. Since this has been lost both for nouns and

pronouns, the indirect object is now regarded as one of the uses of the objective case.

4. OBJECT OF A PREPOSITION.

The genius of **Shakespeare** lies in his **power of expression**.

The nouns *Shakespeare*, *power*, and *expression* are here all objects of prepositions, and are said to be in the objective case. The object of a preposition is always in the objective case.

5. ADVERBIAL OBJECTIVE.

They went **home yesterday**.

In this sentence the nouns *home* and *yesterday* are really adverbs of place and time respectively. Most nouns which may be used adverbially express time, distance, direction, extent, quantity, value, or place. A noun used as an adverb is in the objective case, and is called an **adverbial objective**.

EXERCISE 48

Point out the objectives, and give their construction or use: —

1. The army crossed the bridge.
2. We walk by faith, not by sight.
3. The tree is twenty feet high.
4. The soldiers pursued the enemy across the river into the forest.
5. The horse is worth eighty dollars.
6. The prayer of Ajax was for light.
7. He rode all the way home.
8. Three times the hunter shot the bear, and three times the infuriated animal rushed at his assailant.
9. After proceeding a short distance he entered a hall, or antechamber, on the opposite side of which was a door, and before it stood a giant figure of the color of bronze, and of a terrible aspect.

10. Who made thee a prince and a judge over us?
11. The pirate then divided the booty, and gave each man a bag of gold.
12. From a fortune thus spent in benevolence he expected a grateful return from those he had formerly relieved.
13. The young man taught his pupils law several years before one of the higher institutions of learning made him an LL.D.
14. I deliver up to you, as governor of Calais, these six citizens.
15. Before man made us citizens, great Nature made us men.

Case of Nouns in Apposition. —

1. Cicero, the orator, died December 7, 43 B.C.
2. They cut off John the Baptist's head.
3. Milton was the pupil of Thomas Young, a Scotchman.

In the first sentence *orator* is in apposition with *Cicero*, and takes the same case, the nominative.

In the second sentence *Baptist's* is in apposition with *John*, and is in the same case, the possessive. Observe, however, that the sign of the possessive is used only with the appositive. This, as we have seen, is the general rule for the formation of the possessive case of appositives. If the appositive is long, an *of* phrase is usually employed, and the case of the appositive becomes the objective. Thus we would say, *This is the tomb of Henry VIII, one of the kings of England*, not *This is Henry VIII, one of the kings of England's tomb*.

In the third sentence *Scotchman* is in apposition with *Thomas Young*, and is in the same case, the objective.

One noun in apposition with another is in the same case.

The same rule may be applied to such pleonastic expressions as

The windflower and the violet, they perished long ago.	(NOMINATIVE)
The children, have you seen them?	(OBJECTIVE)

Cases with Infinitives. —

1. The spot on the horizon was thought to be a shipwreck.
2. He believed this man to be his enemy.

In the first of these sentences the verb *to be* is a supplement to the verb *was thought* and the whole expression must be taken together as forming the copula. *Shipwreck* is therefore a subject complement naming the same thing as the subject *spot* and is in the nominative case. In the second sentence, however, the group of words *to be his enemy* is in the nature of an objective complement, completing the meaning of the verb *believed* and referring to the direct object *man*. This sentence might have been written *He believed that this man was his enemy*. *Man* would then have been the subject of *was*, and *enemy* the subject complement. Notice, too, that in this form of the sentence *man* and *enemy* bear exactly the same relation to *was* that they bear to the infinitive *to be* in the form of the sentence given above. Because the group of words *this man to be his enemy* resembles a clause, the object *man* is called the **subject of the infinitive**. Since the noun *enemy* names the same person as the object *man*, the noun *enemy* must also be in the objective case. In other words, whenever the infinitive of the verb *to be* has an objective subject, the noun which follows it is also in the objective; whenever it has not an objective subject, the noun which follows it takes the case of the subject of the verb.

Infinitives of copulative verbs take the same case after them that they take before them.

Summary of the Uses of Nouns. —

1. The ship went down. (SUBJECT)
2. We saw the ship before it sank. (DIRECT OBJECT)
3. It was a beautiful ship. (SUBJECT COMPLEMENT or PREDICATE NOMINATIVE)

4. Do you call that boat a **ship**? (OBJECTIVE COMPLEMENT)
5. The wind and waves gave the **ship** a tough struggle. (INDIRECT OBJECT)
6. The rigging of the **ship** was all gone. (OBJECT OF PREPOSITION)
7. The **ship's** rudder was lost. (POSSESSIVE)
8. We believed the **ship** to be sinking. SUBJECT OF INFINITIVE)
9. The **ship** having sunk, we left the shore. (NOMINATIVE ABSOLUTE)
10. Sail on, O **Ship** of State! (DIRECT ADDRESS)
11. Alas! the **ship**! It is lost forever. (EXCLAMATION)
12. It carried a **ship** load of provisions. (AS AN ADJECTIVE)
13. The captain walked the **ship** without fear. (AS AN ADVERB)
14. As an appositive to a noun in any of the above uses.

Substantives. — We have seen that a whole class of words — pronouns — are always used instead of nouns, that phrases and clauses are also so used, and that infinitives are verbal nouns. Sometimes also adjectives are used as nouns.

A noun or anything used as a noun is called a SUBSTANTIVE.

The following illustrate the various substantives: —

1. The **lake** is placid again. (NOUN)
2. I like it best when it is stormy. (PRONOUN)
3. The **best** is none too good for him. (ADJECTIVE)
4.

To row	}	on the lake is my chief sport. (INFINITIVE)
Rowing		
5. "**By the Sad Sea Waves**" is my favorite song. (PHRASE)
6. **What he says** is reliable. (CLAUSE)

The Parsing of Nouns. — Describing a word by giving in order the various grammatical facts we know about it is called **parsing**. To parse a noun it is necessary to state: —

- | | | |
|---------------|-------------------------|----------|
| 1. Its class. | 3. Number. | 5. Case. |
| 2. Gender. | 4. Construction or use. | |

The following will serve as models for parsing nouns : —

Mary read Tennyson's poems with delight.

Mary is a noun, proper, feminine gender, singular number; it is the subject of the sentence and therefore in the nominative case.

Tennyson's is a noun, proper, masculine gender, singular number; it limits the noun *poems* by expressing possession, and is therefore in the possessive case.

Poems is a noun, common, neuter gender, plural number; it is the direct object of the verb and therefore in the objective case.

Delight is a noun, abstract, neuter gender, singular number; it is the object of the preposition *with* and therefore in the objective case.

EXERCISE 49

Parse the nouns in the following sentences : —

1. The hoary head is a crown of glory.
2. He was elected governor.
3. I am dying, Egypt, dying.
4. Cowards die many times before their deaths.
5. I beg of you, gentle sir, that you will have the goodness to beseech the king that they may not be put to death.
6. With foes in our front and foes in our rear, our journey is like to be one of danger.
7. Being a celebrated artist, Whistler could charge the public any price he pleased for his pictures.
8. The poet Sidney Lanier's companion in prison was Father Tabb the poet-priest.
9. New shoots every year on old growths appear.
10. Where wealth and freedom reign, contentment fails,
And honor sinks where commerce long prevails.
11. The morn was fair, the skies were clear,
No breath came o'er the sea.

12. Down the street with laughter and shout,
Glad in freedom of school let out,
Come the boys.
13. From the tree tops sang the bluebird,
Sang the bluebird, the Owaissa,
"Chibiabos! chibiabos!
He is dead, the sweet musician!"
14. With grave
Aspect he rose, and in his rising seemed
A pillar of the state; deep on his front engraven
Deliberation sat, and public care;
And princely counsel in his face yet shone,
Majestic though in ruin.
15. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of hearts,
As I do thee.

CHAPTER XIII

PRONOUNS

Classes of Pronouns. —

1. I saw **you** speak to **him**.
2. The man **who** spoke was our leader.
3. **Who** spoke to me?
4. **This** is the gentleman from Paris.
5. **Somebody** spoke to me.

We have already learned that a pronoun is a word used instead of a noun. If we compare the pronouns in the above sentences, however, we observe that, while they all stand in place of some word that names, they differ widely in the service they perform in the sentence. Pronouns are divided

into certain classes, according to the use they serve in the sentence.

1. In the first sentence, *I saw you speak to him*, the pronoun *I* is used instead of the name of the person speaking; the pronoun *you*, in place of the person spoken to; and the pronoun *him*, in place of the person spoken of. None of the antecedents of these pronouns is expressed.

Pronouns that are used in place of the names of the person speaking, the person or thing spoken to, the person or thing spoken of, are called **PERSONAL PRONOUNS**.

2. If the second sentence, *The man who spoke was our leader*, were written, *The man (the man spoke) was our leader*, we should have two statements about the man. The principal one, of course, would be, *The man was our leader*; the statement *the man spoke* would be a parenthetical expression serving only to explain which man is referred to. But instead of using the word *man* a second time in the sentence, the pronoun *who* is used. *Man* is, therefore, the antecedent of the pronoun *who*. This pronoun serves a double purpose: (1) it takes the place of the noun *man* as subject of the verb *spoke*, and (2) it brings the two sentences, *The man was our leader*, and *the man spoke*, into their proper relations as principal and subordinate clauses. The clause *who spoke* is an adjective clause limiting the meaning of *man* and joined to *man* by the pronoun *who*.

A pronoun used to join a modifying clause to a noun or pronoun of the sentence is called a **RELATIVE PRONOUN**.

It is important to notice that a relative pronoun not only connects two clauses but also stands in the modifying clause in place of the noun it modifies.

3. In the sentence, *Who spoke to me?* the pronoun *Who* stands in place of the name of a person unknown to the speaker and is the subject of the sentence. It serves also to introduce a question.

A pronoun used to ask a question is called an **INTERROGATIVE PRONOUN**.

The antecedent of an interrogative pronoun is always contained in the answer to the question asked.

4. In the sentence, *This is the gentleman from Paris*, the pronoun *This* is used in place of the name of the gentleman spoken of. Had the sentence been written, *This gentleman is from Paris*, the word *This* would not be a pronoun at all, but an adjective limiting the noun *gentleman*.

A word which may be used both as an adjective and a pronoun is called an **ADJECTIVE PRONOUN**.

5. In the sentence, *Somebody spoke to me*, the pronoun *somebody* stands in the place of the name of some person, but does not indicate any particular individual. It is vague and indefinite in its application, and its antecedent is unknown. Observe, too, that *somebody* is compounded of the words *some* and *body*.

A pronoun compounded of two or more words, and having no particular person or thing for its antecedent, is called a **COMPOUND INDEFINITE PRONOUN**.

There are therefore five classes of pronouns, — personal, relative, interrogative, adjective, and compound indefinite pronouns.

EXERCISE 50

Tell to which class each of the pronouns in the following sentences belongs: —

1. I cannot forget the kindnesses you have shown me. They have made my work so much easier.
2. At Christmas he gave her "The Lady of the Lake"; she gave him "The Cloister and the Hearth."
3. Some seek high places and some riches; but neither of these ambitions arouses me.
4. Who wrote "David Copperfield"?

5. What other novels did Dickens write?
6. Which of these do you prefer?
7. He that complies against his will
 Is of his own opinion still.
8. One came into the throng of merry-makers whom no one recognized.
9. Someone hath done a wrong.
10. This is our flag, and that the flag of France.
11. At length the sexton . . .
 Came with his lantern, asking, "Who is there?"
 Half choked with rage, King Robert fiercely said,
 "Open: 'tis I, the King! Art thou afraid?"
 The frightened sexton, muttering, with a curse,
 "This is some drunken vagabond, or worse!"
 Turned the great key and flung the portal wide.
12. Some write me sad letters, and some begging letters, and some gossiping letters. But someone has written me a letter that is just full of sunshine. "Who has written it?" do you ask. Well, its postmark is Lynton in Devon, its sunshine is the beauty of the Devon land that it describes, and the signature is yours. Can anyone except an invalid realize what such a letter brings to one who is "shut in with sickness in a darkened room"?

I. PERSONAL PRONOUNS

Person of Pronouns. —

I wish you and he would go with me.

We observe in this sentence that pronouns change to indicate person. Personal pronouns are of the first, second, or third person, according as the pronoun stands for the person speaking, the person or thing spoken to, or the person or thing spoken of.

As we have seen, nouns also have person, but do not change their form to indicate it (p. 116). Whether a noun is in the first, second, or third person can be told only by

its use in the sentence. Since the person speaking usually uses a pronoun instead of a noun, in referring to himself or in addressing a second person, nouns that are used are almost always in the third person. Nouns used as words of direct address are, of course, always in the second person.

Pronouns of the First Person. —

"I should know my dog among a thousand," I said. "Give me what is mine." Then we went our way, and the dog, following after us, proved to be ours.

If we examine the pronouns in these sentences, we observe that it is impossible to tell their gender. The person speaking may be of either sex, while *we*, *our*, *us*, and *ours* may stand for a number of persons of either sex or of both sexes. Pronouns of the first person do not change their form to show gender. In most cases such a change would be unnecessary, since ordinarily the sex of the person speaking would be known.

These pronouns, however, do change their form to show number. *I*, *my*, *me*, and *mine* are singular; *we*, *our*, *us*, and *ours* are plural. Moreover, if we note the function of each of the pronouns, we see that they also change their form to show what case they are in. *I*, in the first sentence, and *we*, in the second, are subjects, and are therefore in the nominative case; *my* and *mine*, *our* and *ours*, denote possession, and are in the possessive case; *me*, the object of the verb *give*, and *us*, the object of the preposition *after*, are in the objective case.

Pronouns of the first person do not change form to show gender, but do change form to show number and case.

Observe that there are two forms of the possessive both in the singular and the plural. *My* and *our* are the forms used when the pronoun modifies a following noun; *mine* and *ours* not only denote possession, but also stand in place of the

thing possessed. If instead of saying *This is my dog*, we say *This dog is mine*, *mine* shows the speaker's possession, and also stands for dog.

Pronouns of the Second Person. —

1. If you are not faithful to the trust, **your** master will call **you** to account and deprive **you** of what is rightfully **yours**.
2. And **thou** shalt find **thy** dream to be a truth, and noonday light to **thee**.
3. What hours were **thine** and mine.
4. **Ye** are my people.

If we examine the pronouns here we observe that pronouns of the second person, like those of the first person, do not change form to show gender. *You, your, thou, thy, etc.*, may stand for nouns of any gender. Here again there seems to be no necessity for a change of form to indicate gender, since the sex of the person spoken to would generally be known.

Observe, moreover, that the second personal pronouns, unlike those of the first person, do not change form to show number. *You, your, and yours*, in the first sentence, may stand for one or a number of persons. These are the pronouns of our usual speech. The pronouns *thou, thy, thee*, and *thine*, in the second and third sentences, are always singular in number, while *ye*, in the fourth sentence, is always plural. These forms, however, while they were once the forms of the second personal pronoun in common use, are now used only in poetry, in addressing God, and by the sect of Quakers.

In the first sentence we observe that the form *you* is used both as subject and object. It is, therefore, the second personal form for both the nominative and the objective cases. *Your* and *yours* are the forms for the possessive case, *yours*

being used when the name of the thing possessed is omitted. Of the poetical forms in the second, third, and fourth sentences, *thou* is the nominative form, *thee* the objective, *thy* and *thine* the possessive, and *ye* the nominative form for the plural.

In poetry and in the Bible we sometimes find that *mine* and *thine* are used before the noun as well as when it is omitted. For example: *I will not give sleep to mine eyes or slumber to mine eyelids. Drink to me only with thine eyes.*

Pronouns of the Third Person. —

1. He felt **his** way along the narrow ledge, fearing that **his** support might give way beneath **him**.
2. She raised her eyes to bless Heaven for the rescue that had come to **her**.
3. The Indian saw the animal crouching, and shot it as soon as it raised its head.
4. **They** rode their horses at full gallop over the hill that lay between **them** and the city.
5. The book was neither **his** nor **hers**; they had given **theirs** away.

If we examine the pronouns in the above sentences, we observe that those in the first sentence are masculine in gender and singular in number, those in the second are feminine and singular, and those in the third are neuter and singular. Those in the fourth sentence, however, are plural, and do not by their form indicate their gender. Pronouns of the third person change their form in the singular to denote gender, but not in the plural.

In the first sentence, *he*, *his*, and *him* are respectively in the nominative, possessive, and objective cases. In the second, *she* is in the nominative, while the form *her* is used both in the possessive and in the objective. In the third, *it* is used both in the nominative and objective, while *its* is in the

possessive form. In the fourth, *they* is in the nominative, *their* in the possessive, and *them* in the objective case. We see, therefore, that the masculine gender singular, and the plural of all genders of the pronoun of the third person, have different forms for each case; but the feminine and neuter genders have only two forms each in the singular.

His, *hers*, and *theirs* are the forms of the possessive used when the name of the thing possessed is omitted, *his* being used also when the name of the thing possessed is expressed.

Declension of Personal Pronouns. —

FIRST PERSON

	SING.	PLUR.
<i>Nom.</i>	I	we
<i>Poss.</i>	my or mine	our or ours
<i>Obj.</i>	me	us

SECOND PERSON

	USUAL FORM SING. AND PLUR.	BIBLICAL OR POETIC FORM	
		SING.	PLUR.
<i>Nom.</i>	you	thou	ye
<i>Poss.</i>	your or yours	thy or thine	you or yours
<i>Obj.</i>	you	thee	you

THIRD PERSON

	SING.	PLUR.
<i>Nom.</i>	he, she, it	they
<i>Poss.</i>	his, her or hers, its	their or theirs
<i>Obj.</i>	him, her, it	them

Peculiar Uses of Pronoun It. —

1. It is better to have a little than nothing.
2. It turned suddenly colder.
3. We lorded it over him.
4. They say she is ill; have you heard it?

These four sentences illustrate the peculiar uses of the pronoun *it*. In the first sentence we recognize *It* as an expletive, serving merely to introduce (p. 19). In the second sentence *It* is used as an impersonal subject (p. 21). In the third *it* is an impersonal object, so called because it has no definite antecedent. We can find no answer to the question, *We lorded what?* In the fourth sentence *it* is used in place of the clause *she is ill*. In each of these four uses it differs somewhat from other personal pronouns.

EXERCISE 51

Tell how *it* is used in each of the following sentences: —

1. It is easy for men to talk one thing and think another.
2. It is not every question that deserves an answer.
3. It was I who called you.
4. When they heard my explanation, they laughed it to scorn.
5. He has no royal lot of it.
6. It seemed about to pour in torrents every moment.
7. We braved it out for three weeks and then left.
8. Many receive advice; few profit by it.
9. It is the mind that makes the man.
10. It matters not what you are thought to be, but what you are.

Cases of Personal Pronouns. — The case of a pronoun depends upon its function in the sentence, while the number and gender of the pronoun depend as a rule upon the number and gender of its antecedent. A pronoun in the nominative or objective case may be used in all of the ways in which a noun in the nominative or objective case may be used.

When pronouns are used as subject complements care must be taken to employ the nominative form of the pro-

noun — *Is it he? No, it is I.* Some writers on grammar contend that the use of the objective case — *Is it him? No, it is me* — in sentences of this kind has become so common as to make it correct. A majority of the best writers and speakers, however, still cling to the nominative as preferable.

Order of Pronouns in Series. —

1. He, she, and I were there.
2. You, Mary, and I are responsible for the success of this plan.

Whenever a pronoun of the first person is used along with other pronouns or nouns, the pronoun of the first person should be placed last, as in both the sentences above. Whenever a pronoun of the second person is used along with other pronouns or nouns, the pronoun of the second person should always precede, as in the second sentence.

Case of Pronouns after the Infinitive “to be.” —

1. It was thought to be he.
2. They thought it to be him.

We have already noted the case of nouns following the infinitive *to be*. Since nouns, however, have no distinctive form for the objective case, the case of the noun is not a question of correct or incorrect usage. But pronouns do have distinctive forms for the nominative and objective cases. The choice of the pronoun to follow the infinitive *to be* must, therefore, be carefully watched.

In the first of the sentences above, the pronoun following the infinitive *to be* is put in the nominative case; in the second, it is put in the objective. Notice the difference between the sentences. In the first sentence, *he* is the subject complement after the copulative phrase *was thought to be*. In the second sentence, *him* is used as the complement of the infinitive *to be*, which is itself an objective complement.

Since *it* and *him* here refer to the same person, and are connected by the infinitive *to be*, *him* takes the case of the object *it*, just as it would have taken the case of the subject *it* had the sentence read *They thought that it was he*.

The general rule is that the infinitive *to be* takes the same case after it as before it.

In such sentences as *They thought it to be him*, the pronoun *it* is called the subject of the infinitive.

EXERCISE 52

I

Fill in the blanks with suitable pronouns; tell the case of the pronoun that you insert, and give the reason; explain the case of the words italicized.

1. — was thought to be the *burglar*.
— were thought to be the *burglars*.
2. They thought — to be the *burglar*.
They thought — to be the *burglars*.
3. He declared the *culprits* to be — whom he had suspected.
4. It is said to be — who gave us the books.
5. They declare it to be — who gave us the books.
6. They tell me it is said to be —.
They tell me they said it to be —.

II

Fill in the blanks in the following with pronouns of the first person singular:—

- | | |
|-----------------------------------|-----------------------------|
| 1. He has — hat. | 6. He gave it to you and —. |
| 2. He thinks it was —. | 7. It seemed good to —. |
| 3. Did you see —? | 8. It is —, John. |
| 4. — could not find — place. | 9. She looks like —. |
| 5. Between you and —, I think so. | 10. She is older than —. |

III

Fill in the blanks in the following with pronouns of the first person plural : —

- | | |
|---------------------------------|---|
| 1. Did you know it was — ? | 7. Between them and — there was little harmony. |
| 2. It is not for — to complain. | 8. It is — who object. |
| 3. — make — lives what we will. | 9. All refused except you and —. |
| 4. They are richer than —. | 10. When did you see — last? |
| 5. Let — two go. | 11. — fathers have gone. |
| 6. — two are willing. | 12. That is the roof of — house. |

IV

Tell the case of the pronouns in the following sentences : —

1. The humming bird builds its nest like a little cup and covers it with lichens.
2. You may search long ere your eyes are rewarded by the sight of its delicate beauty.
3. It is like the flash of a diamond — the swift flight of this dainty bird.
4. Is it I that have offended you? is the error mine?
5. They say it was we, you and I, that won the game.
6. Shall I go, or will you? it does not matter to me.
7. Although it had rained in the night, it was a beautiful morning for a ride, and we reined our horses through lanes where the trees perfumed the air and sent their blossoms like butterflies flitting about us.
8. "I give you the medal, Precossi. No one is more worthy to wear it than you. I bestow it not only on your intelligence and your good will; I bestow it on your courage, on your character of a good and brave son. Is it not true," he added, "that he deserves it also on that score?"
 "Yes, yes!" we shouted with one voice.
 "Go, my dear boy," said the superintendent; "and may God protect you!"

V

Fill in the blanks in the following with pronouns of the third person, singular : —

1. It was — whom we saw.
2. — and — are going together.
3. There was no love lost between — and —.
4. — is older than —.
5. — looks like —.
6. I thought it was —.
7. That was — best dress.
8. Have you seen that gun of —'s?
9. It could not have been —.
10. If you were —, what would you do?
11. I know all except — and —.
12. — says — saw you, —, and me.

VI

Fill in the blanks in the following with pronouns of the third person plural : —

1. Are you sure it was —?
2. He sat between — and me.
3. She is as pretty as —.
4. There was no hope for —.
5. He called for all of —.
6. People like — are seldom happy.
7. — that eat must also work.
8. No one likes it but —.
9. It was not —, for I saw — when — left.
10. — who are in distress I pity.

Gender of Personal Pronouns. —

1. The boy said **he** would go.
2. The infant opened **its** eyes.
3. The musician must feel the song **he** sings.
4. The bear shook **his** huge body.
5. The ship lost **her** rudder.
6. America is proud of **her** great men.

As a general rule pronouns agree with their antecedents in gender. The pronoun *he*, for instance, in the first sentence is masculine because *boy* is masculine. Sometimes, however, the gender of the antecedent is unknown, as in the second and third sentences. In the second sentence the gender of *infant* is a matter of such little interest or importance that the neuter is used. In the third sentence *musician* may be either masculine or feminine, but the masculine pronoun is used. This is the general usage whenever the antecedent is a noun which may denote a person of either sex. Thus, *teacher, person, clerk, student, pupil*, etc., would be referred to by masculine pronouns. In the fourth sentence the masculine pronoun is used when the gender of the antecedent *bear* is unknown. The usage in such cases demands a masculine pronoun when the antecedent denotes a strong animal and a feminine pronoun when the antecedent denotes a weak animal. In the fifth sentence a feminine pronoun is used for *ship*. Any inanimate object may be personified in this way, and the gender of the pronoun to be used in any case is determined by general qualities of strength or weakness, power or beauty, which the thing is supposed to possess. A few words like *ship, sun, moon, earth*, etc., are customarily so personified. In the last sentence the feminine form *her* is used for America. The names of countries, cities, states, etc., are always regarded as feminine.

EXERCISE 53

I

Tell what gender the personal pronouns used in place of the following antecedents would be:—

- | | | |
|------------|-------------------|------------------|
| 1. child | 8. deer | 15. summer |
| 2. tiger | 9. stag | 16. elephant |
| 3. cat | 10. New York City | 17. battleship |
| 4. eagle | 11. California | 18. sun |
| 5. France | 12. person | 19. operator |
| 6. servant | 13. pupil | 20. stenographer |
| 7. moon | 14. Mary | 21. London |

II

Make sentences each containing one of the above words and a personal pronoun standing for it.

Compound Personal Pronouns.—

1. I *myself* have heard him say so.
2. They hurt *themselves*.

The pronouns *myself* and *themselves* are formed by adding *self* and *selves* to simple forms of the personal pronouns. In the first sentence *myself* is used for emphasis; in the second sentence *themselves* is the direct object of the verb *hurt* and points back to the subject.

A pronoun made by adding *self* or *selves* to a simple personal pronoun is called a COMPOUND PERSONAL PRONOUN.

The forms of compound personal pronouns are:—

FIRST PERSON — myself, ourself, ourselves.

SECOND PERSON — thyself, yourself, yourselves.

THIRD PERSON — himself, herself, itself, themselves.

It must be noted that "hissself" and "theirselves" are not forms of the compound personal pronoun. The objective and not the possessive form of the simple personal pronoun is used in making the compound personal pronoun of the third person.

Reflexive Pronouns. —

1. I glanced around **me** for some object to throw.
2. She threw **herself** at his feet.
3. Richard is **himself** again.

In these sentences *me*, *herself*, and *himself* refer to the same person as the subject of the verbs.

A personal pronoun used as a direct or indirect object or as the object of a preposition to refer to the same person as the subject of the clause in which it is found is called a **REFLEXIVE PRONOUN**.

So frequently are compound personal pronouns used reflexively that they are sometimes spoken of as reflexive instead of compound pronouns. It must be observed, however, that compound pronouns are not always reflexive, as in the sentence *John and myself have expressed our willingness to go*, while simple personal pronouns are often used reflexively, especially as *indirect* objects, as in the sentence *I have bought me a new house*.

EXERCISE 54

I

Point out the compound personal pronouns in the following sentences and tell which are used reflexively and which for emphasis: —

1. The fault, dear Brutus, is not in our stars but in ourselves.
2. I was never less alone than when by myself.
3. We were at war among ourselves.

4. And all our knowledge is ourselves to know.
5. I labored not for myself only.
6. I acknowledged myself wrong; he himself should have known it without confession.
7. He saw you and myself afar off.
8. It is the man himself.

II

Point out the reflexive pronouns in the following sentences and tell how each is used : —

1. He gave himself little concern for others.
2. I set me down and began to think.
3. He built him a new cottage.
4. Does he set himself up as a judge over us?
5. I felt about me for a chair.
6. I kept my book for myself.
7. The earth decked herself in a new garb.
8. We felt ourselves slipping.
9. They saw about them nothing but hostile faces.
10. They gathered themselves closer together.
11. We could see ourselves in the mirror.
12. You know yourself probably better than others know you.
13. She thinks about herself most of the time.
14. Thou must judge thy motives and thyself.
15. In this merry mood you are quite like yourself, — your happier self.
16. Not for myself alone but for my family as well am I moving to the country.
17. You are more like yourself when you show the world the better part of you.
18. I live not in myself, but I become portion of that around me.

II. RELATIVE PRONOUNS

Uses of the Relative Pronouns Distinguished. —

- | | | |
|-------------------------|---|-------------------------|
| 1. The boy | <div style="display: inline-block; vertical-align: middle; border-left: 1px solid black; padding-left: 5px;"> who comes earliest
 whose conduct is best
 of whom we have spoken
 whom we have mentioned </div> | will get the prize. |
| 2. The dog
The house | <div style="display: inline-block; vertical-align: middle; border-left: 1px solid black; padding-left: 5px;"> which was in the field
 of which we have a picture
 about which we were speaking
 which we saw </div> | belongs to my neighbor. |
| 3. The man | <div style="display: inline-block; vertical-align: middle; border-left: 1px solid black; padding-left: 5px;"> that works
 whose work is best
 for whom we voted
 that the governor favored </div> | will win the day. |
| 4. The book | <div style="display: inline-block; vertical-align: middle; border-left: 1px solid black; padding-left: 5px;"> that lies on the table
 the pages of which are uncut
 that I am reading </div> | is "The Sketch-Book." |
| 5. This is | <div style="display: inline-block; vertical-align: middle; border-left: 1px solid black; padding-left: 5px;"> what
 that which </div> | he brought me. |

In the above sentences four relative pronouns — *who*, *which*, *that*, and *what* — are used. If we examine the antecedents of these pronouns in the sentences given, we find (1) the antecedent of *who* is a person ; (2) the antecedent of *which* is an animal or a thing ; (3 and 4) the antecedent of *that* is a person or a thing ; and (5) the antecedent of *what*, which is equivalent to *that which*, is contained in itself.

Who, *whose*, and *whom* are used if the antecedent denotes a person ; as, *He who had spoken angrily felt ashamed*. These forms are also sometimes used when the antecedent is an animal ; as, *The little birds who sing about my door*, *The lions whose fierce roar broke the silence of the forest*.

Which is the relative used when the antecedent denotes an animal or a thing ; or when the antecedent is a whole phrase or clause ; as, *I asked his pardon, which was all I could do.*

That may be used when the antecedent is a person, an animal, or a thing. It marks, strictly, a closer relation between the relative clause and the antecedent than *who* or *which*.

Care must be taken not to use *what* as the relative following an antecedent which is expressed. *This is the house that — not what — I bought.*

EXERCISE 55

Choose proper relatives to supply the omissions in the following sentences : —

1. The son — honors his mother will never regret it.
2. The authors — we have studied, wrote carefully.
3. The habits — a boy forms, form the man.
4. Spare the birds — cheer us by their songs.
5. I will tell you — this passage means.
6. These figures are puppets — are moved by wires.
7. He speaks of the men and cities — he has seen.
8. The crowds — filled the benches cheered loudly.
9. His character, the purity and dignity of — enriched the city, deserves our admiration.
10. Printing is the most useful art — men possess.
11. Hast thou performed the mission — I gave ?
12. I see now — thou art.
13. Gold — I sought, the power of — I used, and for — I gave my honor, now holds me captive.
14. O birds, — warble to the morning sky,
 O birds, — warble as the day goes by,
 Sing sweetly.

15. That same strength — threw the Morning Star
Can throw the Evening.

Declension of Relative Pronouns. —

1. The man **who** came to see me was the man of **whom** you told me and **whose** address you gave me.
2. { They started in the direction of their home, **which** was ten miles distant.
Kindness is the golden chain by **which** society is bound together.
These are the houses the roofs of **which** were blown off.
3. The man **that** works is the man **that** you depend upon in the time of need.

Let us examine the relative pronouns in the above sentences, noting the case and number of each. In the first sentence *who* is the subject of the verb *came*, *whom* is the object of the preposition *of*, while *whose* denotes possession. In the group of sentences following we have *which* used first as the subject of the verb *was*, then as the object of the preposition *by*, and finally in the prepositional phrase *of which* denoting possession. In the last sentence *that* is used both as subject and object. We observe, therefore, that *who* is the only relative pronoun that changes its form to show case. None of them change form to show number. We say *The man who came* or *The men who came*, *The dog which barked* or *The dogs which barked*, etc. The declension of the relative pronouns, therefore, is very simple. *Which*, *that*, and *what* have only one form. *Who* is inflected as follows : —

SINGULAR AND PLURAL

NOMINATIVE	Who
POSSESSIVE	Whose
OBJECTIVE	Whom

Sometimes *whose* is used as the possessive of *which*; as,

Count that day lost **whose** low descending sun
Views from thy hand no worthy action done.

This usage, however, should be avoided, except where the possessive of *which* seems an awkward form.

It must be noted that the relative *that* is never used after a preposition. We say, *The brook by which we sat is greatly swollen*, but *The brook that we sat by is greatly swollen*.

Care must be taken, in giving the case for relative pronouns, to distinguish the relative subject from the relative object. In the sentence *I am the one whom you saw*, the relative *whom* is the object of *saw* and *you* is the subject. In the sentence *I am the one who, you thought, was sick*, the relative *who* is the subject of the predicate *was sick*, *you thought* being used parenthetically.

It is best to change the relative *what* into *that which* before determining its case. The case of each of the words *that* and *which* must then be given.

A relative pronoun is of the same gender, number, and person as its antecedent.

EXERCISE 56

I

Give the case of each of the following relatives; wherever it is possible give the gender, number, and person also : —

1. They never fail who die in a great cause.
2. Time that is once lost is always lost.
3. Hope is the capital on which the world does business.
4. He who wrote "Hiawatha" wrote "Evangeline."
5. Thrice is he armed that hath his quarrel just.
6. Never leave for to-morrow what you can do to-day.
7. How poor are they that have not patience.
8. He's armed without that's innocent within.
9. This is the church of which I told you.
10. We ran across a man who, we believed, was our lost guide.

11. Here is a poem which you ought to know.
12. Here is the book which you saw me give him.
13. A tree which we knew had been struck by lightning lay across the road.
14. The mighty hall
 Which Merlin built for Arthur long ago.
15. Of what he saw and what he heard
 His lips refused to speak.
16. We have no bird whose song will match the nightingale's in compass.
17. As for the birds, I do not believe there is one of them that does more harm than good; but I would pardon all the sins of which they might be guilty, because of the delight that their sprightly presence always gives me.
18. The master took delight in aiding those who were slow, in smoothing away the difficulties which perplexed them, in encouraging them by telling them what patience and industry had done for others.
19. These flowers, the odor of which is so delicate, are some that I picked in an Alpine valley whose sides are overhung by the eternal snows.
20. He who walks only where he sees men's tracks will not be likely to make discoveries.

II

Fill in the blanks in the following with *who* or *whom* : —

1. The messenger — came brought pleasant news.
2. The messenger — you sent told me of your illness.
3. Let us encourage those — are despondent.
4. It was Fulton —, history tells us, built the steamboat *Clermont*.
5. He — you thought guilty has been proved innocent.
6. He — you say is guilty I believe to be innocent.
7. This Franklin — we are speaking of is Sir John Franklin, the Arctic explorer.

8. These are the teachings of those — we think have given the matter most careful study.
9. To the children — gave Longfellow a chair he wrote "From my Armchair."
10. You — they say to be well versed in literature, tell me the name of him — wrote "Twice-told Tales."

Restrictive and Non-restrictive Relatives. —

1. A city *that is set on a hill* cannot be hid.
2. This city, *which is one of the quaintest in Europe*, looks much as it did centuries ago.

The two relative clauses in these sentences are *that is set on a hill* and *which is one of the quaintest in Europe*. The first of these clauses has much the same force as a limiting adjective. It is a particular kind of city that cannot be hid — one *that is set on a hill*. The clause is necessary to the full and complete expression of the thought. It restricts the noun it modifies by telling the kind of city that is spoken of. The relative clause in the second sentence, however, does not limit in the same way the noun it modifies. Indeed, it is not at all necessary to the full and complete expression of the thought, but is rather parenthetical. It might have been omitted altogether, or, better still, it might have been expressed as another sentence. We might just as well have said: *This city looks as it did centuries ago. It is one of the quaintest in Europe.* But, in the first sentence, our thought would be entirely lost if we said: *A city cannot be hid. It is set on a hill.* The relative clause in the first sentence limits or restricts the antecedent of the relative pronoun; the relative clause in the second sentence does not limit or restrict the antecedent of the relative pronoun.

A relative clause which describes its antecedent by narrowing or restricting its meaning is called a **RESTRICTIVE RELATIVE**.

A relative clause which describes its antecedent without narrowing or restricting its meaning is called a **NON-RESTRICTIVE RELATIVE**.

The pronoun *that* is never used in a non-restrictive clause. In the sentence *Napoleon Bonaparte, who was once Emperor of France, died in exile*, we could not use *that* in place of *who*. Some writers on grammar say not only that the pronoun *that* cannot be used in non-restrictive relative clauses, but that *who* and *which* cannot be used in most restrictive relative clauses. While *that* is undoubtedly preferable in restrictive clauses, the use of *who* and *which* is also found in such clauses in the best writings. Whenever the relative is preceded by a preposition, of course *whom* or *which* has to be used.

In a restrictive clause, whenever the relative is not the subject of the clause, or does not follow a preposition, it may be omitted entirely; thus:—

The eyes I saw in the darkness were those of an owl.

EXERCISE 57

Tell which of the relative clauses in the following sentences are restrictive and which non-restrictive. Tell which of the relative pronouns in the restrictive clauses may be omitted:—

1. A plane figure *that* is bounded by three sides is a triangle.
2. The star *that* is nearest to the earth is Alpha of the Centaur.
3. This star, *which* is nearest to the earth, is distant many, many millions of miles.
4. The only birds *that* we saw were a sandpiper and a catbird.
5. The catbird, *whom* someone calls a jester and a wag, loves to hear himself talk.
6. The poor little sandpiper, *whom* someone had lamed, limped slowly along.
7. The frost *that* fell that night froze the kettle *that* was by the fire.
8. Then I heard *that* fearful sound *which* never had I heard before—
the sound of cracking trees *which* were burst open by the frost.

9. I have never been one of those who see no beauty in winter.
10. The frost which builds forests on my window panes gives me pleasure.
11. The abundant snow, whose flakes are gleaming crystals, is of wondrous beauty.
12. Soldier, rest! thy warfare o'er,
 Sleep the sleep that knows not waking.
13. Hail to the Chief, who in triumph advances!
14. Bless the young hands that culled the gift;
 And bless the hearts that prompted it.
15. In looking forward to the moment, which is intended to terminate the career of my public life, my feelings do not permit me to suspend the deep acknowledgment of that debt of gratitude which I owe to my beloved country for the many honors it has conferred on me.

Compound Relative Pronouns. —

1. Whoever (Whosoever) told this story did great wrong.
 He who told this story did great wrong.
2. Whoever (Whosoever) tells such stories does great wrong.
 Anyone who tells such stories does great wrong.
3. Of these ways whichever (whichsoever) you choose will bring you home.
 Of these ways *anyone which* you choose will bring you home.
4. Whatever (Whatsoever) you do faithfully will have its reward.
 Anything which you do faithfully will have its reward.

In each of the above groups of sentences are two expressions for exactly the same thought. In the first group a single pronoun *Whoever* (*Whosoever*) is the equivalent of *He who*; in the second group *Whoever* (*Whosoever*) is the equivalent of *Anyone who*; in the third group *whichever* (*whichsoever*) is the equivalent of *anyone which*; and in the fourth group *Whatever* (*Whatsoever*) is the equivalent of *Anything which*. Each of these compound forms *whoever*, *whoso-*

ever, whichever, whichever, whatever, whatsoever, embodies in itself both antecedent and relative.

A pronoun formed by adding *ever* or *soever* to the pronouns *who, whose, whom, which, or what* is called a **COMPOUND RELATIVE PRONOUN**.

Since the antecedent included in these pronouns is general or indefinite, these pronouns are sometimes called **indefinite relatives**.

Sometimes a simple relative pronoun is used like a compound relative, having an indefinite or general antecedent, as in this sentence:—

Who does the best his circumstance allows,
Does well, acts nobly; angels could no more.

“Whoever” and “Whomever.”—

1. Speak to **whoever** speaks to you.
Speak to **anyone who** speaks to you.
2. Speak to **whomever** you see.
Speak to **anyone whom** you see.

Care must be taken to use *whoever* and *whomever* correctly. As is shown in the two illustrations, the compound relative has the case, not of the antecedent, but of the relative in the equivalent expression.

EXERCISE 58

I

Give the equivalent for each of the compound relatives in the following sentences, and explain its case:—

1. Whoever bound him must unloose his bonds.
2. Bind whomever you find with arms in their hands.
3. Arrest whoever shall resist the law.
4. Of these three caskets choose whichever most pleases you.
5. Whatever it may contain shall be yours.
6. I will bear patiently whatsoever fortune may bring me.
7. Keep faith with whomsoever you do business.
8. Give your best service to whoever may be your employer.

II

Supply compound relatives for the omissions in the following sentences :—

1. The boy learned from — would teach him.
2. The boy learned from — he could.
3. The man will pay you — your services may be worth.
4. — leaves a pleasant and abiding memory is a true pleasure.
5. Of — may be absent it is cowardly to speak ill-natured things.
6. I will allow — of you desires to go with me.
7. I will give your explanation to — it concerns.
8. I will give your explanation to — asks about the matter.
9. Let help come from — it will.
10. Be courteous to — you see on the road.
11. Food was given to — needed it.
12. I will give this book to — stands highest.
13. I will go with — wants me.

III. INTERROGATIVE PRONOUNS

Uses of the Interrogative Pronouns. —

1. **Who** will do me this service?
2. **Which** of you has the greatest amount of courage?
3. **Which** is the way that leads to the river?
4. **What** did he say?
5. **What** is this man — a politician?

Who, *which*, and *what* in these sentences are pronouns used to ask questions and are therefore interrogative pronouns. The interrogative *who*, like the relative *who*, is used in referring to persons. The interrogative *what* is usually used in referring to things, but sometimes, as in the fifth sentence, it

is used in referring to persons. The interrogative *which*, unlike the relative *which*, is used for both persons and things. The pronoun *who* when used as an interrogative pronoun is declined in the same manner as the relative *who*. *Which* and *what* do not change form.

In the sentences *Which way did he go?* and *What success did he meet?* *which* and *what* are not interrogative pronouns, but adjectives modifying the nouns they precede. *Which* and *what* when used in this way are called **pronominal adjectives**.

Direct and Indirect Questions. —

1. What is the time of day?
2. He asks what the time of day is.
3. I don't know what the time of day is.

In the first sentence we have a direct question. In the second and third sentences we have the same question, in a form slightly changed from the direct, as a subordinate clause of a declarative sentence. Had the words of the first sentence been preserved in the second, the question might or might not be direct. If it is a direct question, it must be put in quotation marks. Thus: —

He asks, "What is the time of day?"

A question in the words of the speaker is called a **DIRECT QUESTION**.

A question, which may or may not be in the exact words of the speaker, repeated without quotation marks as a subordinate clause in a sentence, is called an **INDIRECT QUESTION**.

An indirect question is never followed by an interrogation point.

Who and Whom in Interrogative Sentences. —

Care should be given to the correct use of *who* and *whom* in interrogative sentences.

1. Who did you think it was?
2. Whom did you give it to?

In the first sentence the interrogative pronoun is a subject complement; therefore the nominative form *who* is used. In the second sentence the interrogative pronoun is the object of the preposition *to*; therefore the objective form *whom* is used.

EXERCISE 59

I

Point out the interrogative pronouns and give the case of each: —

1. Who owns this book? Whose is this knife? To whom does this camera belong.
2. Which is the more interesting book — “Treasure Island” or “Robinson Crusoe”? In which does Captain Smollett occur as a character?
3. What is the oldest city in the United States?
4. Who found the owl’s nest? I asked the boy who found the owl’s nest.
5. What are you reading? I ask you what you are reading.
6. What is a myth? I wish to know what a myth is.
7. What is this man? What is his occupation? What does he do?
8. Ah, pensive scholar, what is fame?
9. He did not ask me what brought me to his door, nor who came with me.
10. When Celia Thaxter was asked what was the secret of her success with flowers, she answered, “Love!” Who could give a wiser answer?

II

Fill the blanks correctly with *who* and *whom*: —

1. — did you see in London?
2. — was it whom you saw?

3. I do not know — I can get to finish the work.
4. I do not know — is able to finish the work.
5. We have decided — shall receive this honor.
6. We have decided — shall be honored.
7. We have decided — we will honor.
8. He had forgotten — told him this.
8. He had forgotten — this concerned.
10. I do not ask — will do this best, but — the work will most help.

IV. ADJECTIVE PRONOUNS

Classes of Adjective Pronouns. —

1. Those that think must govern those that toil.
2. Here are the books ; let each take his choice.
3. For many are called, but few are chosen.

The words *those*, *each*, *many*, and *few* in these sentences are adjective pronouns ; for, while they are here used as pronouns, they may also be used as adjectives.

1. DEMONSTRATIVE PRONOUNS.—In the first sentence the pronoun *those* is used to point out definitely a certain class of persons.

Adjective pronouns used to point out definitely either persons or things are called **demonstrative pronouns**.

The demonstrative pronouns in common use are: *this* (*these*), *that* (*those*), the *former*, the *latter*, the *same*, the *one*, the *other*, *such*. *This* refers to a person or thing near at hand or in thought ; *that* refers to a person or thing more remote.

2. DISTRIBUTIVE PRONOUNS.—In the second sentence *each* is used to single out the persons spoken to and to address them separately.

Adjective pronouns used to single out persons or things of a class are called **distributive pronouns**.

The distributive pronouns are *each*, *either*, and *neither*. *Each* is used to refer to the individual persons or things of a class of any number. *Either* and *neither* are used only to single out one of two persons or things.

3. INDEFINITE ADJECTIVE PRONOUNS. — In the sentence, *For many are called, but few are chosen*, *many* and *few* are pronouns standing for no particular person and for no definite number of persons. While *many* gives us the idea of a large number and *few* gives us the idea of a small number, both of them are indefinite in the ideas they convey.

An adjective pronoun used to refer to any person or thing, or to no definite number of persons or things, is called an **indefinite adjective pronoun**.

Some of the indefinite adjective pronouns are : *any*, *some*, *none*, *another*, *one*, *several*, *few*, *many*, *all*, *certain*, *others*, *such*.

It must be remembered that any of the pronouns of any of these three classes may be used as an adjective as well as a pronoun. The indefinite pronouns *none* and *others*, when used as adjectives, change to *no* and *other*.

Personal, relative, and interrogative pronouns are also sometimes used as adjectives, as in expressions like *which horse*, *we boys*, etc. These are not, however, generally classed as adjective pronouns.

EXERCISE 60

I

Point out the adjective pronouns in the following sentences and tell to what class each belongs: —

1. All join to guard what each brought to the blockhouse.
2. This was their place of refuge in times of attack.

3. Some brought their arms, but others brought nothing.
4. In the first attack several were panic-stricken, a few were slightly wounded, but none were killed.
5. One loaded the musket that another fired ; all were alert, none idle.
6. These were times that tried men's courage.
7. Such were the brave men and women who planted the colonies.
8. Anyone may break a butterfly, but not all the wit of man can give it life again.
9. Butterflies, gorgeous, glorious, — these are the flowers of the air.
10. And many passed, but none regarded her.
11. Several had told me this, but none brought proof that it was true.
12. Of the two men who were saved, the one was unharmed, the other severely injured.
13. Each in his narrow cell forever laid,
 The rude forefathers of the hamlet sleep.
14. I have examined both of these papers, but neither is without errors.

II

In the following sentences tell whether the italicized words are used as adjectives or pronouns : —

1. *All* have my thanks, and now I bid you *all* good-night.
2. The *many* must labor for the *one*.
3. *Several* had made mistakes, at which *several* shallow pates set up an empty laugh.
4. *Another's* sword has laid him low.
5. On *some other* day I will tell you *another* story.
6. *One* is never alone who has the company of a good book.
7. *This* is the ship of pearl, — *this* chambered nautilus.
8. *None* dared withstand him to his face,
 But *one* sly maiden spake aside : —
 “ The little witch is evil-eyed ! ”

9. *These* are the days when *one* finds delight by a good wood fire with *some* good book or *some* cheerful friend to keep him company.
10. Sometimes *neither* of *these* is at hand, and *one* sits and thinks, snug by his fire, of the pleasures of *other* days.

III

Write sentences using the following words, first as adjectives and then as pronouns : *several, either, that, one, none, the one, any, each, all, some*.

V. COMPOUND INDEFINITE PRONOUNS

Formation and Uses of Compound Indefinites. —

1. Owe no man *anything*, but to love *one another*.
2. *Everybody* wanted some of *somebody else's*.

In these sentences *anything, one another, everybody, and everybody else's* in their indefiniteness resemble indefinite adjective pronouns. They differ from these latter, however, in that (1) they cannot be used as adjectives, and (2) they are compounded of two or more words. Such words are called **compound indefinite pronouns**.

Most compound indefinite pronouns are formed by adding the words *one, body, and thing* to *every, any, some, no*, etc. The word *else* is also used with *somebody, anybody, nothing*, etc., forming indefinite pronominal expressions. *Each other* and *one another* are also compound indefinite pronouns.

When a pronominal expression like *anybody else* is used in the possessive case, the apostrophe is put after *else* — *anybody else's hat*.

The Parsing of Pronouns. — In parsing a pronoun it is necessary to state : —

1. Its class. 2. Its antecedent. 3. Its gender. 4. Its person.
5. Its number. 6. Its case. 7. Its construction or use.

The following will serve as models for parsing pronouns: —

Rowena turned to depart; but pausing a moment while Cedric, who was to attend her, was also taking his leave, she found herself unexpectedly close by the prisoner, De Bracy.

1. *Who* is a (1) relative pronoun; (2) antecedent, *Cedric*; (3) masculine gender; (4) third person; (5) singular number; (6) nominative case; (7) subject of the verb *was to attend*.

2. *her* is a (1) personal pronoun; (2) antecedent, *Rowena*; (3) feminine gender; (4) third person; (5) singular number; (6) objective case; (7) direct object of *to attend*.

3. *herself* is a (1) reflexive pronoun; (2) antecedent, *Rowena*; (3) feminine gender; (4) third person; (5) singular number; (6) objective case; (7) direct object of the verb *found*.

EXERCISE 61

Parse the pronouns in Exercise 50 : —

CHAPTER XIV

ADJECTIVES

Classes of Adjectives. —

1. No tears
Dim the sweet look that nature wears.
2. Two heads are better than one.
3. There were giants in the earth in those days.
4. Thou art the man.

The words *sweet*, *two*, *better*, *those*, and *the* are adjectives because they qualify or limit nouns. *Sweet* and *better* are adjectives which describe; *two*, *the*, and *those* are adjectives which limit. There are, therefore, two classes of adjectives — *descriptive* and *limiting*.

An adjective which describes a noun by expressing a quality of the noun, is called a **DESCRIPTIVE ADJECTIVE**.

An adjective which points out, or tells how much or how many, is called a **LIMITING ADJECTIVE**.

The adjective *two* limits *heads* by telling how many. The adjectives *the* and *those* limit by pointing out the particular nouns before which they stand.

Limiting adjectives which tell *how much* or *how many* are called **adjectives of quantity**.

Limiting adjectives which point out particular persons or things of a class are called **demonstrative adjectives**.

A descriptive adjective formed from a proper noun is called a **proper adjective**. Such an adjective must always begin with a capital letter. Thus, *Shakespeare was an English poet. The Parisian art galleries hold priceless treasures.*

EXERCISE 62

In the following sentences name the adjectives, and designate which are *descriptive* and which are *limiting*; also state which of the descriptive adjectives are *proper*, which of the limiting adjectives are *adjectives of quantity*, and which *demonstrative*:—

1. White clouds fleck the blue heavens.
2. The joyful orioles build hanging nests on the slender branches of the tall elms.
3. The Grecian athletes excelled in running.
4. Seven wealthy towns contend for Homer dead,
 Through which the living Homer begged his bread.
5. The green earth sends her incense up
 From many a mountain shrine.
6. His hair is crisp, and black, and long,
 His face is like the tan.
7. Some beautiful flowers are found in the Alpine valleys.

8. Three poets in three distant ages born,
 Greece, Italy, and England did adorn.
9. This morn on yonder hill three deer were seen.
10. Those gifts were presented by an Indian prince.
11. The sober second thought of the people was against lawlessness.
12. Earth, with her thousand voices, praises God.
13. Fresh was the summer morn, a soft wind stole
 Down from the sheep-browsed slopes the cliffs that crowned,
 And ruffled lightly the long, gleaming roll
 Of the peaceful sea, and bore along the sound
 Of shepherd-folk and sheep and questing hound;
 For in the first dip of the hillside there
 Lay bosomed 'mid its trees a homestead fair.

The Articles.—

1. All delays are dangerous in war.
2. A war usually leaves a country in desolation.
3. He was killed in the war.

In the first sentence *war* is unlimited by any adjective, and conveys the idea of war in general. In the second sentence *a* limits *war* to a single war, but not to a particular war. In the last sentence *the* limits *war* to a particular war. *A* and *the* are both limiting in their force, but *a* limits to any one of a class, while *the* limits to a particular one of a class.

The is called the DEFINITE ARTICLE. *A* or *an* is called the INDEFINITE ARTICLE.

General Uses of the Articles. — In general the definite article *the* designates particularly some one or more individuals of a class, distinguishing them from all others of the same class; the indefinite article *a* or *an* designates one individual as of a class, but without definiteness or distinction.

EXERCISE 63

Apply this statement of the general use of *the* and *a* or *an* in explaining their uses in the following sentences :—

1. The light of a star may reach the earth long after the star has been destroyed.
2. The veteran was counting with a trembling finger the stars of an old flag.
3. The honor of being chosen President is a very great honor.
4. A son of a king of England is a prince.
5. A son of the king of England died.
6. The son of a king of England was drowned.
7. The son of the king of England is visiting India.

Special Uses of the Articles. —

The following are some special uses of the articles :—

The is used :—

1. To designate species or kind; as :—

The song of the lark.

The man that has friends should not count himself poor.

2. To designate a class ; as :—

Where ~~the~~ wicked cease from troubling.

Blessed are ~~the~~ peacemakers.

A or *an* is used :—

1. In the sense of *one* ; as :—

Two of a trade. A hundred.

2. In the sense of *each* ; as :—

Three times a day. Ten dollars a man.

3. Before a proper noun to imply its characteristic extended to a class ; as :—

In chivalry he was a Sidney of the nineteenth century.

4. Before *few* and *great many* followed by plural nouns ;
as : —

A few hunters with a great many dogs were coursing after the fox.

5. Sometimes after *many*, and after *what* and *such* in exclamations ; as : —

Full many a flower is born to blush unseen.

Such a merry king sat upon the throne !

What a wonderful machine is the human hand !

“**A**” or “**An**.” — *A* is used before words beginning with a consonant sound and *an* is used before words beginning with a vowel sound. Thus : *a horse, an ox*. Care must be taken to note the *sound* the word begins with and not the *letter*. We say *a uniform* but *an undercurrent*. In *uniform* the first sound is really the consonant sound of *y*. The use of *a* or *an* before words beginning with *h* varies when the *h* is pronounced. *A* is most frequently used when the first syllable is accented, since the consonant sound of the *h* is in consequence brought out more clearly. There is, however, no rigid rule on the subject. Most people would say *a hero* but *an heroic deed*.

Repetition of Articles. —

1. The president and general manager.

The president and the general manager.

2. A red and green apple.

A red and a green apple.

It is evident that the article *the* placed before *general manager* in the first group of expressions changes the meaning of the expression. *The president and general manager* refers to one man filling the two positions. *The president and the general manager* refers to two different men. So also the first of the last group of expressions means one apple

while the second, in which the article *a* is repeated, means two apples.

When two or more connected words relate to or describe the same person or thing, the article is used with the first only; when they relate to different persons or things, the article is used with each.

The indefinite article should be omitted before words referring to a whole class. Thus we say : *He is the kind of man I like* and not *He is the kind of a man I like*.

EXERCISE 64

I

In the following sentences why should the articles in the parentheses not be used ?

1. He came to the (*a*) decision to accept the office.
2. The ant is an interesting species of (*an*) insect.
3. He proved to be as able a president as (*a*) general.
4. Napoleon took the title of (*an*) emperor.
5. It is proper to give him the title of (*a*) gentleman.
6. The lark is a kind of (*a*) bird.

II

In the following sentences why should the italicized articles not be omitted ?

1. A Columbia and *a* Yale man were in the company of a Cambridge and *an* Oxford man.
2. The Bible is read by the learned and *the* illiterate.
3. The president and *the* professor are both severe workers.
4. The failure or *the* success of a man depends largely upon his habits.
5. The president and *the* chief director of the company met to discuss how the strike might be most easily handled.

III

Fill in the following blanks wherever needed with articles. Give the reason why each article is or is not needed : —

1. In — old fable — sun and — wind had — dispute.
2. He had on — black and — white necktie.
3. — humming and — mocking bird were singing.
4. Do you know the sort of — dog this is?
5. In — large and — beautiful city of Paris — streets are washed many times — week.
6. He was — stockholder and — director in the company.
7. She gave me one kind of — flower I had never seen before.
8. He was waving — American and — British flag.

The Number of Adjectives. — Only two adjectives change form to show number. They are *this* (plural *these*) and *that* (plural *those*). The form of these adjectives must be in agreement with the number of the noun limited.

Care must be taken not to use the plural forms of *this* and *that* when the noun they limit is in the singular. *I do not care for that sort of people* is correct ; *I do not care for those sort of people* is incorrect. The use of *these* and *those* before *kind* and *sort* is a very common error and should be studiously avoided.

EXERCISE 65

In the following sentences select the proper forms from those in the parentheses and give the reason : —

1. I have not seen the Atlantic (*this, these*) ten years.
2. (*This, these*) kind of errors results from carelessness.
3. The riots arose from the discontent of (*this, these*) sort of men.
4. He worked hard and by (*this, these*) means became a leader.

5. The pupils were industrious, attentive, and careful, and by (*this, these*) means grew in knowledge.
6. Do not read (*that, those*) kind of stories.
7. (*This, these*) sort of romances injures the mind.
8. For (*this, these*) among other reasons the Russian war arose.

Comparison of Adjectives. —

This is such a **pretty** flower.

This flower, I think, is much **prettier**.

But this is the **prettiest** flower in the garden.

Observe that the adjective *pretty* is used in the first group of sentences in three different forms — *pretty*, *prettier*, and *prettiest*. All of these forms express the same general quality of prettiness; the changes of form are used only to make comparisons. The words *pretty*, *prettier*, and *prettiest* show different degrees of prettiness; *prettier* shows that a higher degree of the quality belongs to the flower spoken of than to the one with which it is compared; *prettiest* shows that the highest degree of the quality belongs to the flower spoken of.

The changes in the form of an adjective, to show different degrees of quality or quantity, is called **COMPARISON**.

An adjective in the simplest form is in the **positive degree**.

An adjective used to express a higher or lower degree of a quality or quantity is in the **comparative degree**.

An adjective used to express the highest or lowest degree of a quantity or quality is in the **superlative degree**.

Comparison is said to be **ascending** or **descending** according as higher and highest or lower and lowest degrees are expressed.

Methods of showing Comparisons. —

	POSITIVE	COMPARATIVE	SUPERLATIVE
1.	tall	taller	tallest
2.	beautiful	more beautiful	most beautiful
3.	sweet	less sweet	least sweet

In ascending comparison adjectives are compared in two ways — by adding *er* and *est* to the positive, and by prefixing *more* and *most* to the positive. All adjectives of one syllable, and some adjectives of two syllables, form their comparative and superlative degrees by adding *er* and *est* to the positive. Many adjectives of two syllables, and all adjectives of more than two syllables, form their comparative and superlative degrees by prefixing *more* and *most*.

Adjectives form their descending comparison by prefixing *less* and *least* to the positive form.

EXERCISE 66

Give both the ascending and descending comparison of the following adjectives. Use the comparatives of five of them in complete sentences. Use the superlatives of five others in complete sentences.

wise	quick	fair	quiet
noble	fragrant	welcome	narrow
gloomy	serene	ample	pleasant
famous	clever	careful	careless
happy	loving	restive	silent
plaintive	unkind	merry	serious
monstrous	tender	gentle	noisy
honorable	delicate	innocent	intelligent

Adjectives Irregularly Compared. — The following adjectives form their comparisons irregularly: —

POSITIVE	COMPARATIVE	SUPERLATIVE
bad, evil, ill	worse	worst
far	farther	farthest
fore	former	foremost, first
good, well	better	best
late	later, latter	latest, last
little	less	least
many, much	more	most
near	nearer	nearest, next
old	older, elder	oldest, eldest

Adjectives not Strictly Comparable. — Certain adjectives, such as *straight*, *honest*, *perfect*, *true*, *round*, etc., express qualities which, in their strictest meaning, do not admit of comparison. Of two objects that are *straight*, or *honest*, or *true*, one cannot be more or less so than the other, because these words, strictly speaking, denote the perfection of the quality of straightness or honesty or truth. But good usage does not always hold these words to their strictest significance, and allows them to be compared. When we say that *one path is straighter than another*, we really mean that *one path is more nearly straight than the other*. We do not attribute absolute straightness to either path. When we speak of Horace as the *most perfect of all the Latin poets*, we mean that he of all the Latin poets *most nearly approached perfection*. With such looseness of meaning, we may compare such adjectives as in their strictest meaning would not admit of comparison.

EXERCISE 67

In the following sentences, select the adjectives and tell their degree of comparison. Compare those that admit of comparison. State whether such comparison is regular or irregular. Name the adjectives that do not admit of comparison: —

1. Deeds are better things than words are,
Actions mightier than boastings.
2. The birch canoe rested on the still water like a pure white water lily.
3. And sweet homes nestle in these dales,
And perch along these wooded swells.
4. I have been reading, with the greatest pleasure, "The Last Walk in Autumn."
5. Is this golden band of kindred sympathies, so rare between powerful nations, to be broken?

6. The ladies of Cranford kept the trim gardens full of choice flowers; they frightened away little boys who sought to look at said flowers through the close railings.
7. From mistakes of this sort the loving counsel of our watchful parents may keep us.
8. The stronghold of Ichabod Crane was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch are so fond of nestling. A great elm-tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel.
9. “Charge, Chester, charge! on, Stanley, on!”
 Were the last words of Marmion.
10. Every gift of noble origin
 Is breathed upon by Hope's perpetual breath.

The Use of the Comparative and the Superlative Forms. —

1. This path is **rough**, but that is **rougher**.
2. That is the **rougher** path.
3. Paris is a **large** city, New York is **larger**, but London is the **largest** of the three.
4. London is the **largest** city.

In the first sentence two paths are compared, one of which is described simply as *rough*; the other as having more of the quality of roughness — *rougher* — than the first. The comparative form of the adjective is used in making a comparison between two objects or sets of objects. So in the second sentence, although but one path is mentioned, we know by the form *rougher* that two paths are compared.

In the third sentence, when New York is compared with a single city, Paris, the comparative form *larger* is used; but when three cities are compared, the superlative form *largest* is used to denote the relation in respect to size which London

bears to Paris and New York. The superlative form of the adjective is used in comparing one object or set of objects with more than one other object or set of objects. In the second sentence we know by the form *largest* that more than two cities are compared.

The superlative form is sometimes used for emphasis where no comparison is implied; as:—

Isn't this a **most** beautiful day!

When the comparative degree is used with *than*, the object which it modifies must be excluded from those with which that object is compared. We must not say *The dog is more intelligent than any animal*, but *The dog is more intelligent than any other animal*. If the word *other* is omitted the sentence declares that the dog is more intelligent than himself, which is, of course, absurd.

When the superlative degree is used, the object which it modifies must be included with those with which that object is compared. We must not say *The dog is the most intelligent of all other animals*, but *The dog is the most intelligent of all animals*.

EXERCISE 68

I

In the following sentences select from the forms in the parentheses the one of proper degree, and state why you select it:—

1. Mont Blanc is the (*higher, highest*) of the Alps.
2. Of the two mountains the Jungfrau is the (*more, most*) beautiful, Mont Blanc the (*more, most*) majestic.
3. Of the three mountains the Matterhorn is the (*more, most*) dangerous to the climber.
4. President Roosevelt is (*younger, the youngest*) of all the line of Presidents.

5. Of the school of New England poets Holmes was the (*wittier, wittiest*), Longfellow the (*gentler, gentlest*), Whittier the (*more, most*) spiritual, Lowell the (*more, most*) scholarly, and Emerson the (*more, most*) mystical.

II

In the following sentences tell whether the words in parenthesis should or should not be used and give the reason :—

1. Harvard is the oldest of all the (*other*) colleges in America.
2. Harvard is older than any (*other*) college in America.
3. Jamestown was the earliest of all the (*other*) permanent settlements in America.
4. The Mississippi is larger than any (*other*) river in North America.
5. This building is the tallest of all the (*other*) buildings in town.
6. Lake Superior is larger than any (*other*) of the Great Lakes.

Adjectives as Nouns and Nouns as Adjectives. —

1. **Brave men** fear not danger but disgrace.
2. **The brave** fear not danger but disgrace.

In these two sentences *Brave men* and *The brave* mean the same thing. The adjective *brave* in the second sentence, preceded by the article *The*, implies the word *men*. *Brave* is an adjective in the first sentence, but it is an adjective used as a noun in the second sentence.

1. **Peace** hath her victories.
2. The first **peace** conference was held at The Hague.

Peace, a noun in the first sentence, is used in the second sentence as an adjective qualifying *conference*. This use of nouns as adjectives is very common—in fact, almost any common noun may be used as an adjective. All nouns in the possessive case are really limiting adjectives.

EXERCISE 69

I

In the following sentences tell which words are used both as adjectives and as nouns : —

1. How beautiful is youth !
The young, the fair, the beautiful, strewed flowers in his pathway.
2. Sargent is the greatest living portrait painter.
He has painted a notable portrait of the queen of England.
3. George Peabody was a millionaire, — a millionaire philanthropist.
4. The daring swimmer swam out beyond the danger line.
He was in danger of being drowned.
5. The field hands were singing in the cotton field.

II

In the following sentences point out the adjectives used as nouns and the nouns used as adjectives : —

1. The good need never fear death.
2. The eyes of the angel child were a sky blue.
3. The opposing team was on our ten yard line directly in front of the goal posts.
4. A myriad night voices came from the wood not far distant.
5. He that is slow to anger is better than the mighty.

III

Use as an adjective and as a noun in complete sentences each of the following words : —

brave	merciful	cautious	innocent
forest	mountain	history	picture
city	garden	temperance	high school
wood	blue	church	light

The Parsing of Adjectives. —

In parsing an adjective it is necessary to state: —

1. Its class.
2. Its degree.
3. Its construction.

EXERCISE 70

Parse the adjectives in Exercise 62.

CHAPTER XV**VERBS****Inflection of Verbs. —**

- | | |
|----------------------|--------------------------|
| 1. I work. | 4. He is working. |
| 2. He works. | 5. They may have worked. |
| 3. Thou hast worked. | 6. It has been worked. |

The words *work*, *works*, *hast worked*, *is working*, *may have worked*, *has been worked* are all verbs asserting action.

Observe that they all express the same general idea of the verb *work*, or *to work*, as we usually say, but that they have different forms to express differences of person, number, time, uncertainty, continuance, completion, etc. These differences are shown: (1) by changes in the form of the verb, that is, by inflection, and (2) by the use of other verbs.

I. PERSON AND NUMBER**Inflection for Person and Number. —**

SINGULAR		PLURAL	
I work.	I come.	We work.	We come.
You work.	You come.	You work.	You come.
He works.	He comes.	They work.	They come.

We note that all the persons, both singular and plural, use the same form of the verb with the exception of the third person singular, where the ending *s* is added.

Formerly the verb had many changes to indicate person and number. These, however, were gradually dropped from the language as unnecessary, since person and number are usually indicated with sufficient clearness by the subject of the sentence.

In Biblical and poetic language we find a change of form also for the second person singular, while the third person singular takes the ending *th* or *eth*; thus: *I make, thou makest, he maketh; I come, thou comest, he cometh.*

The verb *to be* is the only verb which changes its form throughout the singular to denote person and number.

SINGULAR	PLURAL
I am.	We are.
You are (thou art).	You are.
He is.	They are.

It is important to observe that while most of the changes of form to indicate the person and number of verbs have been lost from our language, the principle still survives that a verb must agree with its subject in person and number.

Agreement with Singular and Plural Subjects. —

A. COLLECTIVE NOUNS.

1. The council **sits** in the inner room.
2. The council often **disagree** among themselves.

In the first sentence the collective noun *council* takes a singular verb because it is referred to as a single body.

In the second sentence the same noun takes a plural verb because it is the individual members that are referred to rather than the body as a single group.

A collective noun in general takes a singular or a plural verb according as the single group or the individual members are referred to.

B. THE PRONOUN "YOU."

You are the man.

Are is, in reality, the plural form of the verb *to be*. *You* was formerly used only in the plural; now it has come to be used as a singular as well as a plural pronoun, but the plural form of the verb is retained. *You was* is an expression to be guarded against.

C. RELATIVE PRONOUNS.

This is one of those books that are seldom read.

Since the relative pronoun agrees with its antecedent in person and number, we must look to the antecedent to find the person and number of the verb following the relative. In sentences like the above, the mistake is often made of supposing that *one* is the antecedent of the relative instead of *books*. The relative clause *that are seldom read* characterizes a class of books. The relative *that* refers to *books*, and is plural. If it be intended that the relative clause refer to *one*, the article *the* should be inserted before *one*; thus, *This is the one of those books that is seldom read*.

In such sentences care should be taken to use the number of the verb which will exactly express the idea intended. Thus, *He is one of those men who seldom succeed*; *This is the one of my friends who gives me most pleasure*.

D. COMPOUND SUBJECTS.

Are Edward and his father here?

Since *Edward and his father* forms a compound subject and is, therefore, plural in number, the verb is also plural. Care must be especially given to interrogative sentences with compound subjects, since the verb in such sentences often precedes the compound subject.

E. SUBJECTS CONNECTED BY "OR" AND "NOR."

1. Either my sisters or my brother *is* responsible for it.
2. Neither he nor his friends *are* responsible.

In the first of these sentences *is* is singular, because *brother*, the nearest of the nouns connected by *or*, is singular. In the second sentence *are* is plural, because *friends*, the noun nearest the verb, is plural.

The verb following subjects connected by *or* or *nor* takes the person and number of the nearest subject.

F. "EACH," "EITHER," "ANYBODY," "NO ONE," "NONE," etc.

1. I am sure that each of you *is* tired.
2. Either of the boys *has* the ability to learn.
3. Anybody *knows* that.

The indefinite pronouns, *each*, *either*, *neither*, *anybody*, *someone*, etc., take in agreement a singular verb. Care must be taken not to be confused by a plural word coming between such subject and the verb, as in the first and second of the sentences given.

None, by analogy with *some*, has come to be used in the plural as well as the singular ; thus : —

- None* of the boys *is* so strong as he.
None *are* so poor as those without friends.

G. WORDS JOINED TO THE SUBJECT BY "WITH," "IN ADDITION TO," "AS WELL AS," etc.

John, as well as his father, always comes late.

As well as, in this sentence, does not have the same force as the conjunction *and*. It seems rather to introduce a parenthetical expression, and the subject is not compound but singular. The words following such connectives do not affect the person and number of the verb.

H. SINGULAR SUBJECTS MODIFIED BY LIMITING ADJECTIVES.

His public and his private life are open to criticism.

The limiting adjectives *public* and *private* are not descriptive of the same life. Each describes a distinct life. The subject is, therefore, in reality compound, and the verb in agreement plural.

I. SUBJECTS BOTH AFFIRMATIVE AND NEGATIVE.

1. Not you, but I, **am** the one to go.
2. The crew, not the captain, **were** guilty.

Whenever there are two subjects, the one negative, the other affirmative, the verb agrees in person and number with the affirmative without regard to the order of the subjects.

EXERCISE 71

I

In the following sentences, select from the forms in the parentheses the proper verbs. State the number and person of the verb you select, and the reason for your selection:—

1. Neither of these beautiful flowers (*is, are*) fragrant.
2. In at this gate none (*pass, passes*) except the royal family.
3. He, with his friends, (*go, goes*) often to the games.
4. Not you, but your brother, (*is, are*) wrong.
5. This letter is one of the best of those that (*has, have*) been written about friendship.
6. None (*value, values*) learning more than he who is unlearned.
7. The committee (*approve, approves*) this measure.
8. This is one of the books which (*interest, interests*) me greatly.
9. Over there is one of the houses which (*need, needs*) repairs.
10. Not you, but I, (*are, am*) responsible for this deed.

11. Hawthorne's "Twice-told Tales" (*was, were*) published in 1852.
12. Neither the writer nor his works (*is, are*) well known.
13. Ten dollars (*was, were*) raised by subscription.
14. It is the one of the books which (*please, pleases*) me.
15. The herd (*was, were*) being driven along a quiet road.
16. The wealthiest of his subjects who (*is, are*) interested in this matter is a close friend of the king.
17. The herd (*was, were*) divided by the attack of a mischievous dog.
18. The United States (*is, are*) greatly esteemed by foreign nations.
19. It is not his wealth, learning, or social position that (*give, gives*) him influence, but his character.
20. His physical and his moral development (*has, have*) been his aim in life.

II

Write two sentences containing collective nouns, used first in the singular and then in the plural.

Write four sentences, using the pronoun *you* in the singular.

Write three sentences, with subjects connected by *or* or *nor*.

Write sentences, using *each, everybody, none, no one, neither, anybody else*, and *one of you* as subjects.

II. TENSE

The Present, Past, and Future Tenses. —

1. I **see** him now out there in the street.
2. I **saw** him yesterday in the park.
3. I **shall see** him to-morrow at school.

In these three sentences observe that the verb *to see* is used in three different forms. It is clear that these changes of form are employed to show differences of time.

The verb *see*, in the first sentence, denotes present time ; the verb *saw*, in the second sentence, denotes past time ; the verb phrase *shall see*, in the third sentence, denotes future time.

The change in the form of a verb to denote time is called TENSE.

A verb denoting present time is said to be in the PRESENT TENSE.

A verb denoting past time is said to be in the PAST TENSE.

A verb denoting future time is said to be in the FUTURE TENSE.

The Perfect Tenses. —

1. I **have sung** three songs already.
2. Before he came I **had sung** the song.
3. By ten o'clock I **shall have sung** my last song.

The present, past, and future are, of course, the only three divisions of time there are. Verbs, however, change form also to denote the completion of the action, being, or state of being expressed by the verb, within one of these divisions of time. In the first sentence *have sung* denotes the completion of the action of the verb within the present time. In the second sentence *had sung* denotes the completion of the action of the verb within the past time, that is, before the past time referred to in the clause *before he came*. In the last sentence *shall have sung* denotes the completion of the action of the verb in the future time, that is, before the future time referred to — *ten o'clock*.

A verb denoting completion of action, being, or state of being, in the present time is said to be in the PRESENT PERFECT TENSE.

A verb denoting completion of the action, being, or state of being, in the past time is said to be in the PAST PERFECT TENSE.

A verb denoting completion of the action, being, or state of being, in the future time is said to be in the FUTURE PERFECT TENSE.

According to their function the present, past, and future tenses are sometimes called the **simple tenses** because they express time simply.

According to their form the present and past tenses which employ

only simple forms of the verb (*I sit, I sat*) are sometimes called the **simple tenses**; while the other tenses in which verb phrases are employed (*I shall sit, I have sat, I had sat, I shall have sat, etc.*) are called **compound or phrasal tenses**.

Present and Past Participles. —

1. The girl **playing** the piano is my sister.
2. The music **played** by the band was inspiring.
3. The flower **growing** by the road is a wild rose.
4. The rose **grown** in a hothouse is quite a different flower.

Playing, played, growing, grown, are here participles, because they are verbs used as adjectives. *Playing* and *growing* limit the nouns *girl* and *flower* by expressing action in the present time. *Played* and *grown* limit the nouns *music* and *rose* by expressing action in the past time.

Participles are called **PRESENT** or **PAST PARTICIPLES** according as they express present or past action, being, or state of being.

The present participle is always formed by adding *ing* to the simple or root form of the verb. The past participle is usually, but not invariably, formed by adding *d*, *ed*, *t*, *n*, or *en* to the simple or root form of the verb.

The Formation of the Tenses. —

PRESENT	I rise	I live
PAST	I rose	I lived
FUTURE	I shall rise	I shall live
PRESENT PERFECT	I have risen	I have lived
PAST PERFECT	I had risen	I had lived
FUTURE PERFECT	I shall have risen	I shall have lived

If we examine the above table of tenses, we observe : —

- (1) The present tense is the simple or root form of the verb.
- (2) The past tense is formed by inflection of the simple form.

(3) The future tense is formed by using *shall* (or *will*) with the simple or infinitive form of the verb.

(4) The present perfect tense is formed by using the present tense of the verb *have* with the past participle of the verb.

(5) The past perfect tense is formed by using the past tense of the verb *have* with the past participle of the verb.

(6) The future perfect tense is formed by using the future tense of the verb *have* with the past participle of the verb.

The Progressive Forms of Tenses. —

1. I **speak** to him every day. I **am speaking** to you.
2. I **spoke** to him yesterday. I **was speaking** to him yesterday.
3. I **shall speak** to him to-morrow. I **shall be speaking** to the audience
by nine o'clock.

The forms *am speaking*, *was speaking*, and *shall be speaking*, while they express present, past, and future time, differ somewhat from the forms *speak*, *spoke*, and *shall speak* in that they also convey the idea of the continuance or progress of the action in present, past, and future time.

The perfect tenses also have progressive forms conveying the idea not only of completed action but of the continuance of the action previous to its completion in the present, past, or future time ; thus : —

1. I **have been speaking** an hour.
2. I **had been speaking** an hour when you arrived.
3. I **shall have been speaking** an hour at ten o'clock.

The forms of the tenses which represent the action of the verb as continuing are called the **PROGRESSIVE TENSES**.

The progressive tenses of a verb are formed, it will be observed, by the use of forms of the verb *to be* with the present participle of the verb.

The progressive form of the present tense is used much more frequently in ordinary language than is the simple form of the present.

The Emphatic, Interrogative, and Negative Forms of Tenses. —

- | | |
|------------------------|----------------------|
| 1. I do feel well. | I did feel well. |
| 2. Do you feel well? | Did you feel well? |
| 3. I do not feel well. | I did not feel well. |

In the sentences *I do feel well* and *I did feel well*, the same idea of tense relation might have been expressed by the forms *I feel well* and *I felt well*. The forms *do feel* and *did feel* are used here only for emphasis, the emphasis in such sentences usually falling on the word *do* or *did*. These forms are called **emphatic forms** of the present and past tenses. It must be observed that the emphatic form is used only in the present and past tenses. In all the other tenses whenever emphasis is desired stress is laid on the first word of the verb phrase. Thus : —

I shall feel well : I have felt well, etc.

Do and *did* are also used to form the present and past tenses of verbs used in interrogative and negative sentences, as in the second and third sentences above. Notice that in these sentences the idea of emphasis is not necessarily conveyed as in the case of the first sentences. These forms are called the **interrogative** and **negative forms** of the present and past tenses.

The emphatic interrogative and negative forms of the tenses are formed by the use of *do* and *did* with the simple or root form of the verb.

Uses of Shall and Will in the Future. —

- | | |
|-------------|--------------|
| I shall go | We shall go |
| You will go | You will go |
| He will go | They will go |

To express simple futurity of the verb idea, *shall* is used in the first person and *will* in the second and third.

Special Uses of the Tenses. —

The tenses of verbs take their names, present, past, etc., from their usual uses. The present and present perfect tenses, however, are not always used to express present and present completed action respectively.

A. SPECIAL USES OF THE PRESENT TENSE.

1. Before the crew **perceive** the situation, the pilot **applies** the trumpet to his mouth, and, in a voice that **rises** above the tempest, he **thunders** forth his orders.

This is a description of an event in the past. But instead of using the past tenses of the verbs, the present is employed to make the narration more vivid. When, for the purpose of enlivening the narration, the present tense is used in place of the past tense, it is called the **historical present**.

2. In our next journey we **visit** Switzerland, **sail** down the Rhine, **make** a flying tour through Holland, and then **return** to Paris.

This is an outline of events in the future. But instead of using the future tense of the verbs, the present is employed. The present tense is frequently used in this manner to express future time.

3. He **goes** on Sunday to the church,
And **sits** among his boys;
He **hears** the parson pray and preach,
He **hears** his daughter's voice
Singing in the village choir,
And it **makes** his heart rejoice.

The use of the present tense here is to denote actions that are customary, the meaning being that *he is in the habit of going on Sunday to the church*, etc.

B. SPECIAL USES OF THE PRESENT PERFECT TENSE.

1. Let me know as soon as he **has arrived**.

The present perfect tense *has arrived* is here used in place

of the future perfect tense. Exactness would require us to use *shall have arrived*, but the use of the present perfect in this way is very common.

2. { She *has been* in America since March.
 { I *have forgotten* your name.

To express a past action or condition as continuing into the present, the present perfect tense is also used. Thus the idea conveyed in the first of these sentences is that *she has been and still is in America*; *I have forgotten your name* conveys the idea that *I have forgotten and still forget your name*. This use of the present perfect tense is almost as common as its primary use to express completed action in present time.

EXERCISE 72

Give the tenses of the verbs in the following sentences, and tell how each is used:—

1. It is July 4, 1776, and the streets of Philadelphia are full of excitement.
2. Barrie comes to this country next year and reads from his works in the larger cities.
3. The children coming home from school
 Look in at the open door;
 They love to see the flaming forge
 And hear the bellows roar.
4. Bring me your themes when you have finished them.
5. We lived in France last year, but we have resided in England since April.
6. I leave the city to-morrow; will you come to see me as soon as I return.
7. As she turns into the road, she catches the far-off sound of the village church bell.
8. I make a pilgrimage once a year to this shrine of my youth.

9. As the waves dash higher and higher he begins to lose courage and to loosen his hold upon the rocks.
10. The heavens declare the glory of God; and the firmament sheweth his handiwork.

III. MOOD

1. I am ready to go.
2. Be ready at eight o'clock.
3. If I were ready I would go.

In these sentences we have the verb *to be* used in three different ways. In the first sentence we have the statement of a fact. In the second sentence we have a command. In the third sentence we have the expression of an imaginary condition, a condition contrary to fact, followed by a conclusion which, of course, must be equally unreal. Notice that the form of the verb is changed to indicate the several ways in which a thought may be presented to the mind.

The changes of form of a verb to show the manner in which the action, being, or state of being is presented to the mind is called **MOOD**.

The Indicative Mood. —

1. He is in Europe.
2. Is he in Europe?

In the first sentence we have the simple statement of a fact. The second sentence, although it does not state a fact, asks for a fact — *Is it a fact that he is in Europe?*

A verb used to state a fact or to ask for a fact is said to be in the **INDICATIVE MOOD**.

The indicative mood is the most common form of the verb. The forms of the verb thus far treated have all been indicative forms.

The Imperative Mood. —

1. Honor thy father and thy mother.
2. Be gentlemen even in your sports.
3. Pardon me for my thoughtlessness.

In each of the above sentences the speaker endeavors to enforce his will or wish upon another: (1) by command, (2) by exhortation, and (3) by entreaty. We have learned that such sentences are called imperative sentences (p. 7); the form of the verb used for this purpose is also called the imperative.

A verb used to express a command, exhortation, or entreaty is said to be in the **IMPERATIVE MOOD**.

Although a command is always to be obeyed in the future, the time of the giving of the command is always present. Hence the imperative mood has only one tense form — the present.

Only the person or persons addressed can be the subject of the command. Hence the imperative mood, while it may be either singular or plural, has but one person form — the second. The form of the imperative is usually the simple or root form of the verb.

Note. — The indicative future may also be used to express commands, as, *Thou shalt not kill*. Of the ten commandments, the eight that are prohibitions are expressed by the future indicative; the other two are expressed by the imperative.

The Subjunctive Mood. —

1. If I were a boy again, I should be happy.
2. Long live the king.

In the first of these sentences we have the expression of a condition contrary to fact followed by a conclusion which must also be contrary to fact. The natural inference from

the condition *If I were a boy again* is that I am not a boy, and the natural inference from the conclusion *I should be happy* is that I am not happy. Both condition and conclusion in sentences like this are said to be unreal. In the second sentence a wish is expressed—a wish which may or may not be realized. The wish might have been expressed by the use of the verb *may*—*May the king live long*. Notice, however, that this wish is not expressed in a subordinate clause.

A verb used to express a condition or conclusion contrary to fact, or in a principal clause to express a wish, is said to be in the SUBJUNCTIVE MOOD.

Note to Teacher.—The teacher will observe that this is not a comprehensive definition for all possible uses of the subjunctive mood. It covers, however, the exclusive modern uses of the subjunctive.

Subjunctive Forms. —

1. { It was a pleasant day.
 { If it were a pleasant day, we could take a drive.
2. { God blesses you.
 { God bless you.
3. { He took more exercise.
 { If he took more exercise, he would be in better health.

In the first and second groups of sentences the use of the subjunctive is shown by the forms of the verbs *were* and *bless* as contrasted with the indicative forms *was* and *blesses*. In the third group, however, the indicative form of the verb is the same as the subjunctive. The only way we know that *took* in the sixth sentence is in the subjunctive mood is that it is found in a clause expressing a condition contrary to fact. It will be seen, therefore, that the subjunctive mood does not always have a distinctive form. In order that we may be able to recognize the distinctive subjunctive forms, let us examine both the indicative and the subjunctive forms of the verbs *to be* and *to bless*.

PRESENT TENSE

	INDICATIVE	SUBJUNCTIVE	INDICATIVE	SUBJUNCTIVE
SINGULAR.	I am	(if) I be	I bless	(if) I bless
	you are	(if) you be	you bless	(if) you bless
	he is	(if) he be	he blesses	(if) he bless
PLURAL.	we are	(if) we be	we bless	(if) we bless
	you are	(if) you be	you bless	(if) you bless
	they are	(if) they be	they bless	(if) they bless

PAST TENSE

	INDICATIVE	SUBJUNCTIVE	INDICATIVE	SUBJUNCTIVE
SINGULAR.	I was	(if) I were	I blessed	(if) I blessed
	you were	(if) you were	you blessed	(if) you blessed
	he was	(if) he were	he blessed	(if) he blessed
PLURAL.	we were	(if) we were	we blessed	(if) we blessed
	you were	(if) you were	you blessed	(if) you blessed
	they were	(if) they were	they blessed	(if) they blessed

Observe that there are more distinctive subjunctive forms of the verb *to be* than of the verb *to bless*. The form *be* is used in all persons and both numbers of the present subjunctive, and the form *were* in all persons and both numbers of the past subjunctive. As is indicated by the forms of the verb *to bless* given above, the only difference between the subjunctive and the indicative forms of the present and past tenses of other verbs is that no ending occurs in the third person singular of the present subjunctive.

The indicative and the subjunctive forms in the present perfect and past perfect tenses of all verbs are identical except in the third person singular of the present perfect tense, where the forms *(if) he have been*, *(if) he have blessed*, are used instead of *has been* and *has blessed*.

In determining the mood of a verb, therefore, care must be taken to note the use of the verb, since the form alone does not always indicate the mood.

Other Uses of the Subjunctive. —

In sentences containing a condition contrary to fact or a wish expressed in a principal clause, the use of the subjunctive is compulsory. Accurate speakers and writers, however, who have a fine sense of precise distinctions in language employ the subjunctive in some other expressions.

A. POSSIBLE CONDITIONS.

1. If I *am* there, I shall speak to him.
2. If I *be* there, I shall speak to him.

In these two sentences notice that the indicative is used in the first, the subjunctive in the second. Either is correct, but the precise meaning of the second sentence is somewhat different from that of the first. The conditional clause, *If I am (be) there*, expresses a possible condition, not a condition contrary to fact; but the subjunctive *be* in the second sentence carries with it an idea of greater doubt or uncertainty than the indicative *am*. The first sentence conveys the idea that *I may or may not be there*; in the second sentence the probability is that *I shall not be there*.

Accurate use in possible conditions, therefore, requires the subjunctive in case the doubt expressed is strong, the indicative in other cases. This is not, however, invariable. Other illustrations are : —

If it *be* possible, send me word.

Though she *come* in tears, I shall not yield. (*Conditional concession*)

He should pause lest he *come* to grief. (*Conditional result*)

B. WISHES EXPRESSED IN SUBORDINATE CLAUSES.

1. I wish he *were* here.
2. I wish he *was* here.

Either of these sentences may be said to be correct. The first, however, in which the verb is put in the subjunctive, is preferable because the wish expressed is unreal.

In subordinate clauses in which a wish is expressed, the verb is put either in the subjunctive or the indicative, with the weight of good usage, perhaps, in favor of the subjunctive.

Uses of the Tenses of the Subjunctive. —

1. If I *be* there, I shall speak to him.

Note that the present subjunctive *be* refers to the future time. This is the customary usage of the present subjunctive. Sometimes, though not frequently, the present subjunctive is used to refer to the present, as in the sentence, *If such there be, go, mark him well.*

2. If I *were* you, I would call him to account.

Note that *were* in the past tense refers to present time. This is the customary usage of the subjunctive past.

It will be seen from the examples that the uses of the tenses of the subjunctive do not correspond to their names.

Past time is expressed in the subjunctive by means of a verb phrase. Thus: *If I had seen him, I should have spoken to him.* The verb phrases *had seen* and *should have spoken* are in the subjunctive mood, because the condition expressed is contrary to fact. Observe, however, that the form of verb is the same as the indicative form.

The Passing of the Subjunctive. — The subjunctive was formerly much more in use than it is at the present time. The reasons for its passing are not only the loss of most of the distinctive subjunctive forms, but also the fact that the indicative forms in most cases where the subjunctive was formerly necessary, serve to express the thought desired about as clearly as the subjunctive. In such expressions as *Peace be with you*, where a wish is expressed in a principal clause, and *If I were in your place*, where the condition expressed is contrary to fact, the subjunctive still survives

both in written and spoken language. But such expressions as *If I be there*, *If it be he*, seldom occur in ordinary speech, and in written language only in poetry and in the prose writings of the most careful authors.

Moreover, in many places where the subjunctive might be used, especially in the present tense, verb phrases in which the subjunctive forms are lost are much more frequently used; thus:—

- { If he be there,
- { If he **should** be there,
- { If it seem advisable,
- { If it **should seem** advisable,
- { Though it appear superficial,
- { Though it **may appear** superficial.

Such verb phrases are invariably used in the concluding clauses of sentences expressing conditions contrary to fact; thus:—

If it were not so cold, we **could** enjoy our outing more.

Since the subjunctive forms are lost in such phrases as *should be*, *should seem*, *may appear*, *could enjoy*, their mood is an open question. Most grammarians agree in saying that these phrases are in the subjunctive since, when used in conditional clauses, they express a greater degree of doubt than would be expressed by the corresponding indicative forms; and when used in the conclusion following an unreal condition, the conclusions they express are based upon conditions contrary to fact.

EXERCISE 73

In the following sentences tell the mood of each verb and give the reason:—

1. The eagle has long been used as a symbol of power.
2. Notice the black eagle of Prussia and the white eagle of Poland.

3. What does the two-headed eagle of Russia commemorate?
4. It commemorates the union of the East and the West.
5. Heaven watch over the Republic! Fortune smile upon it!
6. Life, be dear to her;
 Health, stay close to her;
 Joy, draw near to her.
7. This is the first of our difficulties. Would that it were the last.
8. Do what thy manhood bids thee do, from none but self expect
 applause;
 He noblest lives and noblest dies who makes and keeps these simple
 laws.
9. O thou invisible spirit of wine, if thou hast no other name to be
 known by, let us call thee devil!
10. O . . . that mine adversary had written a book!
11. Amid the dead who lay with the marks of anguish on their faces
 they found him, but his was the look of peace and content, as if
 he had fallen asleep at home.
12. And what is so rare as a day in June?
 Then, if ever, come perfect days;
 Then heaven tries the earth if it be in tune,
 And over it softly her warm ear lays.
13. Ah! vanity of vanities! which of us is happy in this world? Which
 of us has his desire?
14. If there be, or ever were, one such,
 It's past the size of dreaming.
15. And the star-spangled banner, O long may it wave
 O'er the land of the free and the home of the brave.
16. Go where glory waits thee!
 But while fame elates thee,
 Oh, still remember me!
17. It matters not if summer's cheer be gone,
 Even though the grass be crisp, and hills be bare,
 And spring not yet returned; — we shall find there
 The flowers, unblighted yet, and blithe to see.

IV. VOICE

Active and Passive Voices. —

1. James found some money.
2. Some money was found by James.

Observe that in both of these sentences the verb is a form of the verb *to find*. In the first sentence *found* expresses an action of the subject *James*; in the second sentence *was found* expresses an action of *James* upon the subject *money*. In the first sentence the subject acts; in the second sentence the subject is acted upon.

The form of a verb which shows whether the subject acts or is acted upon is called **VOICE**.

A verb which shows the subject as acting is said to be in the **ACTIVE VOICE**.

A verb which shows the subject as being acted upon is said to be in the **PASSIVE VOICE**.

EXERCISE 74

Tell which of the verbs in the following sentences are active and which passive : —

1. The tall trees furnish masts for the sailing boats.
2. Sailing boats have been largely replaced by steamers.
3. A thoughtless boy wounded the little bird.
4. The leg of the bird was broken.
5. The Capitol was burned in 1814.
6. In 1793 the cornerstone was laid.
7. Birds carry seeds from one place to another.
8. A boy was drowned in the lake.
9. The flood overflowed the lowlands.
10. The overflow of the Nile fertilizes Egypt.

Forms of the Verb in the Passive Voice. —

1. It seems that I am drawn into this plot.
2. The chariot was drawn by four white horses.
3. The fly has been drawn into the spider's web.

It will be seen by an examination of the verb phrases in these sentences that the passive voice of a verb is formed by using some tense of the verb *to be* with the past participle of the verb.

In such expressions as *he is come*, *I am gone*, we have the survival of an old use of the verb *to be* in the formation of the perfect tenses of some verbs. *Is come* and *am gone* are not passive forms; they do not show the subject as being acted upon, but are equivalent to *has come* and *have gone*.

The passive form of the verb must not be confused with the progressive form. Both are formed with tenses of the verb *to be*, but the passive form employs the past participle, while the progressive form employs the present participle. Thus, in the sentence *I was told by him*, the verb is passive, representing the subject as being acted upon; but in the sentence *I was telling him*, the verb is active.

There are also progressive forms of the verb in the passive voice. Thus, *I am being called*, *I was being called*. These are formed by using the progressive tense forms of the verb *to be* with the past participle of the verb.

Forms of Active and Passive Sentences Compared. —

1. Mary gave me a book.
2. A book was given me by Mary.
3. I was given a book by Mary.

Notice that these three sentences express exactly the same thought while each has a different subject. The verb in the first sentence is active. In the second sentence the verb is

passive, while the direct object of the first sentence is made the subject of the second. In the third sentence the form of the verb is also passive, but the indirect object of the first sentence has been made the subject of the third. It will be seen, therefore, that either the direct or the indirect object in the active may become the subject in the passive. When the indirect object of the active becomes the subject of the passive, the direct object, as *book* in the third sentence, is called a **retained object**. A passive verb with the retained object is not considered the best usage and should be avoided.

1. We elected him president.
2. He was elected president by us.

President in the first of these sentences is an objective complement, while the verb is in the active voice. When the verb is changed to the passive voice, *president* becomes the subject complement. The reason for this change is clear. The objective complement always completes the meaning of the verb and refers to the direct object. When, therefore, the direct object of the active becomes the subject of the passive, the objective complement of the active must, in order to refer to the same noun, become the subject complement of the passive.

EXERCISE 75

In the following sentences change the verbs in the active voice to the passive, and those in the passive to the active, preserving the thought of the sentence:—

1. The picture represents a winter morning in Holland.
2. The canals are covered with skaters.
3. Some carry huge baskets filled with provisions.
4. The Japanese observe many festival days.
5. By them the time of cherry blossoms is made a festival.

6. Afar off across the desert the caravan was detected by the keen eyes of the Arabs.
7. The camels were exhausted less by the loads which they carried than by the fatigues of the journey.
8. After such a journey the camels need three months of rest.
9. Who has laid his book on my desk?
10. He has left a photograph with it.
11. Is it not possible that the book and photograph may have been left by you yourself?
12. Let all men recognize your justice.
13. An old gypsy woman was telling fortunes.
14. She was much annoyed by some mischievous urchins.
15. After the Indians took the boy prisoner, they made him take a long journey through the forest.
16. They treated him with kindness, but made him a servant.
17. The hills are clothed with verdant pines.
18. He could handle a brush as well as a pen, and pictures were created by him as easily as poems were written.
19. Two men once took a walk, agreeing to observe and report what each might see. One saw over sixty kinds of birds, the other found but seven.
20. If we do not cultivate the power of seeing, we lose it. Neglect may make us blind.

Transitive and Intransitive Verbs. —

1. { The boy *leads* the horse.
 { The horse *is led* by the boy.
2. { The farmer *owns* much land.
 { Much land *is owned* by the farmer.
3. My brother *slipped* and fell.

In the sentence *The boy leads the horse*, it is clear that the action expressed by the verb *leads* passes over from the sub-

ject *boy*, to the direct object *horse*. That is to say, the subject *boy* originates the action, and the object *horse* receives it. When the passive form of the verb is employed, the direct object *horse*, as we have already noted, becomes the subject of the passive verb, while the subject *boy* becomes the agent after the preposition *by*. Observe, however, that the nature of the verb idea is not at all changed by this change of voice. While the receiver of the action of the verb in the passive is introduced before the doer of the action is named, yet the action is still represented as passing over to the receiver — *the horse*.

The same reasoning may be applied to the active and passive forms of the second sentence, in which the verb, instead of expressing action, denotes ownership or possession. *The farmer* is, in both forms of the sentence, the owner or the possessor, while *land* is the object reached by the ownership expressed in the verb.

Now let us contrast these two verbs, *leads* and *owns*, with the verbs in the last sentence, *slipped* and *fell*. The actions expressed by these verbs are originated by the subject, *my brother*; that is, *my brother* is the doer. These actions are not, however, received or reached by another object as in the case of the verbs *leads* and *owns*. In consequence of this we find it impossible to change the third sentence to the passive form, there being no direct object in the active to become the subject in the passive.

There is, therefore, a fundamental difference in the nature of the verbs in the first and second sentences when compared with the verbs of the third sentence. The former, whether in the active or passive form, represent their action or possession as passing over from the doer or owner to another object — the direct object of the active, the subject of the passive; the latter do not require any object to receive their action in order for their meaning to be completed.

A verb in the passive voice, or a verb which in the active voice requires a direct object to complete its meaning, is called a **TRANSITIVE VERB**. (Transitive means "passing over.")

A verb which in the active voice does not require a direct object to complete its meaning is called an **INTRANSITIVE VERB**.

Most transitive verbs are verbs of action, verbs of feeling being regarded as verbs of mental action. A few verbs, however, containing the possessive idea without any idea of action, such as *have, own, possess, inherit*, etc., are also transitive, because they require a direct object in the active (p. 47).

Note to Teacher. — Many grammarians define a transitive verb as a verb which requires a direct object to complete its meaning. While this is an adequate definition for active verbs, it does not comprehend passive verbs where the direct object as a grammatical part of the sentence is lost, although the subject in the passive voice is the receiver, not the doer, of the action. This is most confusing to the child, who, once having learned to distinguish transitive verbs by the presence of the direct object, is apt to class all passive verbs, where the object idea is obscured, with intransitive verbs. It has seemed advisable, therefore, to let the treatment of transitive and intransitive verbs follow the treatment of voice.

Verbs both Transitive and Intransitive. —

1. Icicles *hung* on all the trees.
2. We *hung* holly and mistletoe throughout the house.

The same verb *hung* occurs in both of these sentences. In the first sentence the action of the verb does not pass over to a direct object; in the second sentence it does. We see, therefore, that a verb which is transitive in one sentence may be intransitive in another, according to its use. Such verbs are not transitive verbs used intransitively, nor intransitive verbs used transitively, but are either transitive or intransitive as the case may be. The use of the verb in any particular sentence is the only test. It is impossible, therefore, to draw up lists of transitive and intransitive verbs.

Sometimes the verb, when followed by a direct object, differs substantially in meaning from the same verb when not so followed. Thus:—

1. { The lilies grow amid the shrubs.
The florists grow lilies for the Easter season.
2. { The father rejoices at the success of his son.
The success of the son rejoices the father.

The meaning of *grow* is not the same in each of the first group of sentences. In the first sentence it means *to increase in size*, and the verb is intransitive; in the second sentence it means *to cause to increase in size*, and the verb is transitive. So in the second group of sentences the verb *rejoices* means *to be glad* in the first sentence and is intransitive; but in the second sentence it means *to make glad*, and is transitive.

A verb used in the sense of *to cause to*—i.e. *to cause to grow*, *to cause to rejoice*—is called a **causative verb**.

Intransitive Verbs and the Passive Voice.—We have observed that an intransitive verb cannot be used in the passive voice since it has not a direct object in its active form to become the subject of its passive form. Of course those verbs which are sometimes transitive and sometimes intransitive may, when used transitively, be used in the passive voice. Moreover, many intransitive verbs may become passive by the addition of a preposition to the verb idea. Thus:—

I spoke to John.

John was spoken to by me.

All laughed at his fear.

His fear was laughed at by all.

EXERCISE 76

Distinguish the verbs in the following sentences as transitive or intransitive, and give reasons:—

1. The ironworker wrought beautiful works.
2. He wrought in a shop near the river.

3. This river danced and sparkled in the sun.
4. Sometimes the children danced some simple figure under its trees.
5. The wind blew amid the branches of the trees. It blew the leaves down to the ground.
6. This iron fountain was wrought by an artist.
7. See how skillfully vines and flowers have been imitated.
8. It has played in this square of Amsterdam for centuries.
9. The overture was beautifully played.
10. He flew his kite almost as high as the lark flies.
11. The heart hath its own memory, like the mind,
 And in it are enshrined,
 The precious keepsakes, into which is wrought
 The giver's loving thought.
12. She was an old-fashioned person who kept to her own home and her old ways. She did her hair in a very precise way, wore a very sober gown, and even spoke no gossip about anyone. It was growing late in the autumn, and the frosty nights kept us by our firesides. Then, thinking she ought not to live alone, I spoke to her about spending the winter with us.
13. I am made happy by your thoughtfulness, and these little kindnesses bring me delight.
14. He sings no songs ; he never sings ;
 Sometimes he whistles 'neath his breath
 Some old, old tune —
14. I thought my work was done ; and I had planned a long holiday in Europe. My passage was engaged, the day for sailing near at hand, and then Duty called me to work again.

V. THE INFINITIVE

1. To make him our president was our desire.
2. I cannot understand his asking me such a question.

To make and *asking*, in these sentences, are infinitives, because, while they are forms of assertive verbs, they are here

used as nouns. *To make* is the subject of the first sentence; *asking* is the object of the verb in the second sentence. Observe that these infinitives, while used as nouns, take the complements and modifiers of verbs as well as the modifiers of a noun. *Him* is the direct object of *to make*, *president* the objective complement; *me* is the indirect object of *asking*, *question* the direct object, while *his* is an adjective modifier.

Infinitives express, but do not assert, action, being, or state of being. Infinitives have the uses of nouns, but take the complements and modifiers of verbs.

Forms of the Infinitive. — The two forms of the infinitive are the **simple or root infinitive** and the **infinitive in “ing.”**

The root infinitive is always the simple form of the verb, generally used with the infinitive sign “*to*,” and sometimes without the infinitive sign; thus: —

I would like to come.

You need not come early.

The infinitive in *ing* is the same form of the verb as the present participle. The two cannot be confused, however, if we bear in mind that the infinitive always has the function of a noun, while the present participle, when not used in a progressive verb phrase, always has the function of an adjective.

1. He was writing letters. (PRESENT PARTICIPLE IN A PROGRESSIVE VERB PHRASE)
2. Writing letters is a pleasant occupation. (INFINITIVE)
3. The man writing letters spoke to me. (PRESENT PARTICIPLE USED AS AN ADJECTIVE)

Whenever the infinitive takes an active modifier, and usually when it follows a preposition, the form of the infinitive in *ing* is used; thus: —

1. My telling him so would do no good.

2. I was surprised at seeing him.

Tenses and Voices of the Infinitive. — The infinitive partakes of the nature of the verb, also, by changing its form to show differences of tense and voice.

ACTIVE VOICE

THE ROOT	{	<i>Present.</i> To choose between them was difficult.
INFINITIVE	{	<i>Perfect.</i> I am glad to have chosen this one.
THE PROGRESSIVE	{	<i>Present.</i> It is time to be choosing one or the other.
ROOT INFINITIVE	{	<i>Perfect.</i> He is said to have been choosing between a horse and an automobile.
THE INFINITIVE IN <i>ing</i>	{	<i>Present.</i> Choosing between them was difficult.
	{	<i>Perfect.</i> I am satisfied with having chosen this one.
THE PROGRESSIVE	{	<i>Present.</i> There is need of our choosing a president at once.
INFINITIVE IN <i>ing</i>	{	<i>Perfect.</i> I was surprised at his having been so long choosing.

PASSIVE VOICE

THE ROOT	{	<i>Present.</i> To be chosen among so many is quite an honor.
INFINITIVE	{	<i>Perfect.</i> To have been chosen among fewer would have been flattering.
THE INFINITIVE IN <i>ing</i>	{	<i>Present.</i> Being chosen to such a place is just his good fortune.
	{	<i>Perfect.</i> I am not surprised at his having been chosen.

It may seem that the progressive root infinitives, *to be choosing* and *to have been choosing*, are infinitives in *ing*. Notice, however, that they are introduced by the simple or root form of the verbs *to be* and *to have*. Whenever an infinitive is introduced by the simple or root form of any verb, it is classed with root infinitives.

The infinitive in *ing* cannot take the infinitive sign before it, the root infinitive always can.

Uses of the Infinitive. —

1. To ascend the hill seemed almost impossible.
It is good to give thanks.

The infinitives are here used as subjects.

2. To see is to believe.

To believe is here used as the subject complement.

3. I love to play.

To play is here used as the direct object.

4. This jolt caused him to fall off the seat.
What made you go?

To fall and *go* are here objective complements.

5. Nothing can be done except to go and see him.
I was shocked at seeing him look so thin.

To go and *see*, and *seeing*, are here objects of prepositions.

6. I knew of his desire to complete the work.

The infinitive is here used as an adjective.

7. That is difficult to explain.
I went to see him.

These infinitives *to explain* and *to see* are used as adverbs. Their use is similar to the adverbial objective use of nouns (p. 125).

The Split Infinitive. —

I want you to thoroughly understand the situation.

An expression like *to thoroughly understand* — the infinitive and its sign *to* being separated by something intervening — is called a **split infinitive**. Although such expressions are often found in writings, both old and modern, they are held by the best critics to be bad usage.

VI. PARTICIPLES

Present and Past Participles. —

1. The boy **leading** the horse was my brother.
2. The horse **led** by the boy is mine.

Leading and *led* are here participles, because while expressing action, they are in function adjectives limiting *boy* and *horse*, respectively.

We have already noticed that there are two simple participles — the present and the past. These participles, however, in use do not necessarily correspond to their names. We recognize that *leading* is a present participle and *led* a past participle. But in the first sentence *leading* in reality expresses past time, as is shown by the past tense of the predicate verb — *was*; while in the second sentence that *led* expresses present time is shown by the present tense of the predicate verb — *is*. The idea conveyed by the so-called present participle is really an idea of progression rather than of present time; the idea conveyed by the so-called past participle is really a passive idea rather than an idea of past time. The present participle is sometimes called the **progressive participle**; the past participle is sometimes called the **passive participle**.

The Participle in Verb Phrases. — We have already seen that the present or progressive participle is used after the tenses of the verb *to be* to form the progressive tenses of a verb (p. 185); thus, *he is loving, he was loving, he has been loving, he shall be loving*, etc. In such verb phrases the tense is determined, of course, by the tense of the verb *to be*; the form of the participle serves only to show the progressive nature of the verb idea.

We have seen also that the past or passive participle is used (1) with the tenses of the verb *to have* to form the per-

fect tenses (p. 185), and (2) with the tenses of the verb *to be* to form the passive voice of a verb (p. 198); thus, *he has loved*, *he had loved*, etc.; *he is loved*, *he was loved*, etc. In the perfect tenses such verb phrases as *has loved*, *had loved*, etc., are active, although the passive participle is used in their formation. The past participle used alone, however, is never active in its force.

We have defined a participle as the form of a verb used as an adjective. It will naturally be asked, therefore, what is the adjective use of participles used in the formation of verb phrases.

1. He **has** burnt his finger.
2. He **is** burning to express his emotion.

In these sentences it is difficult to see the adjective use of *burnt* and *burning*. These verb forms have lost much of their original adjective force in their close attachment to the verbs *has* and *is*. If we change the first sentence to the form *He has his finger burnt*, we get something of the original force of *burnt* as an adjective qualifying finger. In the second sentence *burning* is used somewhat in the nature of an adjective used as a subject complement, just as we might say, *He is crazy to express his emotion*. Although these participial forms used in verb phrases have, in the development of our language, lost much of their adjective use, yet they are still regarded as participles.

Phrasal Participles. — Besides the present or progressive participle and the past or passive participle, certain participial phrases are used to show differences of progression and completion of action, being, or state of being, as well as differences of voice; thus: —

1. **Having seen** him a few moments before, I felt sure I could find him.

Having seen expresses completed action and is called the **perfect participle**.

2. **Having been seeing** him in the crowd now and again throughout the morning, I felt, etc.

Having been seeing expresses both progressive and completed action; it is called the **perfect progressive participle**.

3. **Being seen** in such plight, I had to confess.

Being seen is here both progressive and passive. Such a form may or may not express present time. It is called the **present passive** or the **progressive passive participle**.

4. **Having been seen** with him at the time, I was naturally suspected.

Having been seen expresses completed action in the passive voice. It is called the **perfect passive participle**.

The Unrelated Participle. —

1. **Coming** up the hill a house was seen burning.
2. **Coming** up the hill I saw a house burning.

In the first of the above sentences there is no word to which the participle *coming* stands in a modifying relation. In the second sentence the participle *coming* modifies the pronoun *I*.

The first sentence illustrates a careless use of the participle in speaking or writing, wherein the participle stands in no modifying relation — *unrelated* — to any other word in the sentence. Such a participle is called an **unrelated** or **dangling** participle. It does not occur in correct usage.

Uses of Participles. —

1. The horse **taking** the jump is mine. The horse **caught** by the boy ran away.

The participles *taking* and *caught* are here used as qualifying or limiting adjectives.

2. He was seen *running*. He stood convicted of treason.

The participles *running* and *convicted* are here used as **subject complements**.

3. I heard him *running*. I saw him *caught*.

The participles *running* and *caught* are here used as **objective complements**.

4. The gate *being closed*, we could not get in.

The participle *being closed* is here used in a **nominative absolute** construction.

5. He was *yielding*. He has *yielded*.

The participles *yielding* and *yielded* are here used as **parts of verb phrases**.

VII. CONJUGATION

We have observed that verbs change their forms more or less to show differences of (1) person, (2) number, (3) tense, (4) progression, (5) mood, and (6) voice.

It is desirable to collect these various verb changes in tabulated form.

The tabulation of verb changes in regular order is called **CONJUGATION**.

The infinitive and participial forms are usually given in conjugation, because they are verb forms, although not verbs in function.

Conjugation of the Verb "to be." —

INDICATIVE MOOD		SUBJUNCTIVE MOOD	
		<i>Present Tense</i>	
SING.	1. I am	SING.	1. (if) I be
	2. you are		2. (if) you be
	3. he is		3. (if) he be
PLUR.	1. we are	PLUR.	1. (if) we be
	2. you are		2. (if) you be
	3. they are		3. (if) they be

Past Tense

- SING. 1. I was
2. you were
3. he was

- SING. 1. (if) I were
2. (if) you were
3. (if) he were

- PLUR. 1. we were
2. you were
3. they were

- PLUR. 1. (if) we were
2. (if) you were
3. (if) they were

Future Tense

- SING. 1. I shall be
2. you will be
3. he will be

(Future time in the subjunctive
is expressed by the present
tense.)

- PLUR. 1. we shall be
2. you will be
3. they will be

Present Perfect Tense

- SING. 1. I have been
2. you have been
3. he has been

- SING. 1. (if) I have been
2. (if) you have been
3. (if) he have been

- PLUR. 1. we have been
2. you have been
3. they have been

- PLUR. 1. (if) we have been
2. (if) you have been
3. (if) they have been

Past Perfect Tense

- SING. 1. I had been
2. you had been
3. he had been

- SING. 1. (if) I had been
2. (if) you had been
3. (if) he had been

- PLUR. 1. we had been
2. you had been
3. they had been

- PLUR. 1. (if) we had been
2. (if) you had been
3. (if) they had been

Future Perfect Tense

- SING. 1. I shall have been
2. you will have been
3. he will have been

(No future perfect subjunctive.)

- PLUR. 1. we shall have been
2. you will have been
3. they will have been

IMPERATIVE MOOD

Present Tense, be

INFINITIVES

Present

(to) be

and

being

Perfect

(to) have been

and

having been

PARTICIPLES

Present being*Past* been*Perfect* having been

Synopsis. — Since there are few inflections of verbs to denote number and person, it is often convenient to give only one person and number form for each tense.

The tabulation of verb changes in regular order for one person and number throughout is called **SYNOPSIS**.

The following are the synopses of the verbs *to turn* and *to know* in the third person singular: —

ACTIVE VOICE

INDICATIVE MOOD

Present Tense

he turns

he knows

Past Tense

he turned

he knew

Future Tense

he will turn

he will know

Present Perfect Tense

he has turned

he has known

Past Perfect Tense

he had turned

he had known

Future Perfect Tense

he will have turned

he will have known

SUBJUNCTIVE MOOD

Present Tense

(if) he turn

(if) he know

Past Tense

(if) he turned

(if) he knew

Present Perfect Tense

(if) he have turned

(if) he have known

Past Perfect Tense

(if) he had turned

(if) he had known

IMPERATIVE MOOD

Present Tense

turn

know

INFINITIVES

Present(to) turn *and*
turning(to) know *and*
knowing*Perfect*(to) have turned
and
having turned(to) have known
and
having known

PARTICIPLES

Present

turning

knowing

Perfect

having turned

having known

PASSIVE VOICE

INDICATIVE MOOD

Present Tense

he is turned

he is known

Past Tense

he was turned

he was known

Future Tense

he will be turned

he will be known

Present Perfect Tense

he has been turned

he has been known

Past Perfect Tense

he had been turned

he had been known

Future Perfect Tense

he will have been turned

he will have been known

SUBJUNCTIVE MOOD

Present Tense

(if) he be turned

(if) he be known

Past Tense

(if) he were turned

(if) he were known

Present Perfect Tense

(if) he have been turned

(if) he have been known

Past Perfect Tense

(if) he had been turned

(if) he had been known

IMPERATIVE MOOD

Present Tense

be turned

be known

INFINITIVES

Present(to) be turned *and*
being turned(to) be known *and*
being known*Perfect*(to) have been turned
and
having been turned(to) have been known
and
having been known

PARTICIPLES

Present

being turned

being known

Past or Passive

turned

known

Perfect

having been turned

having been known

Conjugation of the Progressive Forms. — The progressive active conjugation of any verb is formed by placing the present participle of the verb after the conjugation of the verb *to be*. A synopsis of the progressive conjugation of the verb *to turn* in the indicative, third, singular, will be sufficient to show the method of progressive conjugation.

PROGRESSIVE FORM

ACTIVE VOICE

INDICATIVE MOOD

Present he is turning*Present Perfect* he has been turning*Past* he was turning*Past Perfect* he had been turning*Future* he will be turning*Future Perfect* he will have been
turning

PASSIVE VOICE

In the passive voice there are only a few progressive forms.

INDICATIVE MOOD

Present he is being turned

Past he was being turned

SUBJUNCTIVE MOOD

Past (if) he were being turned

Two Kinds of Conjugation. —

1. I turn; I turned; I have turned.
2. I know; I knew; I have known.

If we look at the way in which the past tense and the past or passive participle of these verbs are formed from the present tense form, we see an essential difference between them. The past tense and the past participle of *turn* are formed by adding *ed* to the present tense form.

The past tense of *know* is formed by changing the vowel *o* of the present tense form to the vowel *e*, while its passive participle is formed by adding *n* to the present tense form.

Verbs which form their past tense by adding “d,” “ed,” or “t” to the present tense form of the verb belong to the **WEAK CONJUGATION** — so called because verbs of this conjugation borrow a suffix to form their past tense.

Verbs which form their past tense by a vowel change without the addition of “d,” “ed,” or “t,” belong to the **STRONG CONJUGATION** — so called because verbs of this conjugation have more distinctive forms than those of the weak conjugation, and do not, as a rule, borrow a suffix to form their past tense.

Verbs of the weak conjugation are often called **weak verbs**; those of the strong conjugation, **strong verbs**.

The present tense, the past tense, and the past participle are the distinctive forms of the verb. All the other verb forms are modifications of these.

The present tense, the past tense, and the past participle of a verb are called the **PRINCIPAL PARTS** of the verb.

The weak and strong conjugations are often called the regular and irregular conjugations. This designation, however, is not satisfactory, since many verbs of the weak conjugation are quite as irregular as those of the strong conjugation. For example: *seek, sought, sought; bring, brought, brought; leave, left, left.*

These verbs, in spite of vowel changes, belong to the weak conjugation because of the suffix *t* in the past tense. Such weak verbs as these must not be confounded with certain strong verbs ending in *t*. Thus, *fight, fought, fought; sit, sat, sat; get, got, got;* are verbs of the strong conjugation since the final *t* in the past tense is not a suffix, but is brought over from the present tense form.

Irregular Weak Verbs. — A number of verbs of the weak conjugation have lost their distinguishing suffix in the past. In such cases it is only by an examination of their old forms that we know these verbs belong properly to the class of weak verbs. The following is a list of such verbs: —

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE	PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
bet	bet	bet	quit	quit	quit
bleed	bled	bled	read	read	read
breed	bred	bred	rid	rid	rid
cast	cast	cast	set	set	set
cost	cost	cost	shed	shed	shed
cut	cut	cut	shoot	shot	shot
feed	fed	fed	shut	shut	shut
hit	hit	hit	slit	slit	slit
hurt	hurt	hurt	speed	sped	sped
knit	knit	knit	spit	spit	spit
lead	led	led	split	split	split
let	let	let	spread	spread	spread
meet	meet	meet	thrust	thrust	thrust
put	put	put	wet	wet	wet

With the exception of the above forms the general rule is that whenever a final *d*, *ed*, or *t* is found in the past tense and not in the present, the verb belongs to the weak conjugation. Some confusion may arise in classifying such verbs as *bend*, *bent*, *bent*; *rend*, *rent*, *rent*; *send*, *sent*, *sent*; etc.

These verbs, however, follow the general rule, and are classed with the weak verbs. See Appendix.

Note to the Teacher.—The classification of verbs according to conjugation is a subject belonging more properly to English philology than to a study of the elements of English grammar. Little can be gained by requiring the pupil to learn a classification which must appear to him more or less arbitrary. Some knowledge of the historical development of the language is absolutely essential to an adequate understanding of this classification. It is true that mistakes in the formation of the past tense and past participle of certain verbs are somewhat common; the authors, however, do not believe that the conning of lifeless forms will make any great headway against such errors.

Common Mistakes in the Use of Verb Forms. —

1. I sang yesterday. I have sung already.

The vowel *a* in such verbs as this is commonly used in the past tense form, while the vowel *u* is found in the past participle. Other examples are: *begin*, *began*, *begun*; *drink*, *drank*, *drunk*; *ring*, *rang*, *rung*; *run*, *ran*, *run*; *shrink*, *shrank*, *shrunk*; *sink*, *sank*, *sunk*; *spring*, *sprang*, *sprung*; *swim*, *swam*, *swum*. The verbs *slink*, *spin*, *sting*, *stink*, *strung*, and *swing*, however, employ the form in *u* for both past tense and past participle.

2. I broke it yesterday. I have broken it.

In a few verbs like this, care must be taken not to use the past tense form for the past participle. Other examples in which like care must be taken are: *forget*, *forgot*, *forgotten*; *freeze*, *froze*, *frozen*; *ride*, *rode*, *ridden*; *show*, *showed*, *shown*;

speak, spoke, spoken; steal, stole, stolen; take, took, taken; write, wrote, written.

3.	{	I lay it down.	I laid it down.	I have laid it down.
		I lie down.	I lay down.	I have lain down.
		I set it down.	I set it down.	I have set it down.
		I sit down.	I sat down.	I have sat down.

The confounding of the transitive verbs *lay* and *set* with the intransitive verbs *lie* and *sit* is an error which must be carefully guarded against. The verb *lay* always takes a direct object, and its past tense and past participle are *laid*. The verb *lie* does not take an object, and its past tense and past participle are *lay* and *lain* respectively.

The verb *set* is usually transitive. It has a few common intransitive uses, however. Thus we say, *The sun or moon or stars set; The tide sets to the north.* While one may *set a hen*, the *hen sits*. She is a *sitting hen* or a *set hen*. The verb *sit* is always intransitive; its past tense and past participle are *sat*.

4.	{	I saw him yesterday.	I have seen him.
		I did it yesterday.	I have done it.

Seen and *done* are the past participle forms of the verb *see* and *do*, never the past tense forms. *I seen him* and *I done it* are errors excusable only in those who are absolutely illiterate.

5.	{	I have at last got it for you.
		I have proved you wrong.

Got and *proved* are the correct forms of the past participle of the verbs *get* and *prove*. The old forms *gotten* and *proven* are no longer in good usage.

Care must be taken also not to use the verb *get* where mere possession is intended. *Have you a knife?* is the correct form, not *Have you got a knife?* *Got* should be used in such sentences only to convey an idea of effort to obtain.

6. I ate breakfast at seven.

Ate is the past tense of the verb *eat*. The old form *eat* (pronounced *et*) is no longer in use.

EXERCISE 77

Supply the correct forms of the verbs in the sentences which follow:—

1. *sing*.—The song she — was “Annie Laurie.” She has never before — it so beautifully.
2. *show*.—The judge has — mercy to the unfortunate.
3. *forget*.—I — my history yesterday, and to-day I have — my arithmetic.
4. *ride*.—When the knight had — a long way he saw the lights of the castle. Then he — on at a brisker pace.
5. *see* and *do*.—I — him when he — it.
6. *lie* or *lay*.—When the Russian soldier — down, he — no pillow under his head. After they have — a long time without pillows, they — very uncomfortably with them.
7. *lie* or *lay*.— — the cloth that is — on the table where the napkins have —.
8. *sit* or *set*.—The sun — farther north than where it — last month. The farmer — the — hen on thirteen eggs.
9. *got* and *prove*.—The man — free because the crime was not —. The scientist has — much pleasure out of the discoveries that he has — true.
10. *eat*.—The glutton — greedily, and what he has — distresses him.

VIII. AUXILIARY VERBS

Principal and Auxiliary Verbs Defined.—We have observed that the various relations of futurity, emphasis, progression, and completion in the active voice, and all relations in the

passive voice, are expressed, not by means of verb inflections, but by verb phrases; that is, by a combination of the verbs *shall* and *will*, and the various forms of *do*, *have*, and *be*, with the infinitive, the present or the past participle of the verb which gives its meaning to the verb phrase.

Thus in the verb phrases *I shall write*, *I did write*, *I shall have been writing*, *It had been written*, the forms of the verb *to write* give the idea of the particular action expressed, while the other verb forms *shall*, *did*, *shall have been*, *had been*, only help to show future tense, emphasis, progression, completion, or the passive voice of the verb.

A verb which gives its general meaning or idea to the verb phrase in which it occurs is called a **principal** or **notional verb**.

A verb which only helps to express the meaning of the principal verb of a verb phrase is called an **auxiliary verb**.

Besides the auxiliary verbs *be*, *have*, *shall*, *will*, and *do*, the verbs *may*, *can*, *must*, and *ought* are also auxiliary in their use. Thus : *I may go*, *I can swim*, etc.

Some auxiliary verbs may also be principal verbs; thus:—

I have a knife.

Whatever is (meaning exists or happens), is right.

I did what he told me.

Peculiar Uses of "to be" as a Principal Verb. —

1. This is a picture of Venice.
2. It is beautiful.

The verb *is* in these sentences is not an auxiliary verb, for it does not help to express the meaning of any other verb. It is unlike other principal verbs, however, in that it has no meaning of its own. It is used merely to assert something concerning its subject. It has assertive force without giving us any idea of a particular action, being, or state of being.

It will be observed that the verb *to be* is here used to join

the subject of the sentence to the subject complement. Such a verb has already been defined as a copulative verb.

Certain verbs such as *feel*, *taste*, *smell*, *look*, *seem*, *sound*, etc., when used to predicate an adjective of the subject, are also copulative in their service, but they have an assertive meaning of their own. Thus in the sentence *The water feels cold*, the adjective *cold* is predicated of the subject, but the verb *feels* is more than an assertive verb; it has a meaning of its own, which is evident when we compare it with the sentence *The water is cold*.

EXERCISE 78

Point out the principal and the auxiliary verbs in the following sentences : —

1. Why do the leaves fall from the trees in the autumn ?
2. A leaf has many mouths, and through these mouths water from the plant is constantly being given off.
3. If the leaves should give off the water faster than the roots could supply it, the plant would wilt.
4. When winter comes, the root's drinking-water is turned into ice.
5. The roots can no longer obtain water.
6. If the leaves remained and gave out water, the tree would die.
7. Now we shall see how marvelously nature acts.
8. The tree draws back its food into its stem and roots, and lays it away beneath the buds which will burst forth the next spring.
9. The material that has made the leaf green is broken up, and part of it is taken away.
10. That which may remain is brown, or red, or yellow, and thus the color of the leaves is changed.
11. Whenever you see that the leaves of the trees have begun to change color you may know that the trees have begun storing up food.
12. When this food has been stored away in warmer places than the leaves can supply, then the tree builds up a row of little cells just where the leaf stem joins the twig or branch.

13. When this row of cells is complete, it acts almost like a knife, loosening the leaf stem from the tree.
14. The leaf has done its life work.
15. The first slight breeze that shall come will break the empty shell of the leaf away from the parent plant, and it will drift down to help form a covering for the earth.

“**Shall**” and “**Will**,” “**Should**” and “**Would**.”—It has already been observed that *shall* is used in the first person and *will* in the second and third to denote mere futurity. Whenever it is desired to convey the idea of **determination**, however, *will* is used in the first person and *shall* in the second and third; thus:—

I **will** go whether you like it or not.
You **shall** not stand in my way.

Will is also used in the first person to express **willingness**; thus:—

We **will** let you go ahead now.

In asking questions *shall* is used in the first person and either *shall* or *will* is used in the second and third persons according as the answer expected contains *shall* or *will*; thus:—

Shall you meet us to-morrow? I **shall**.
Will you let me precede you? I **will**.
Shall he be made to obey? He **shall**.

In general *should* and *would* are used with the same differences of meaning as *shall* and *will*.

Should, the past tense of *shall*, and *would*, the past tense of *will*, are used in **indirect quotations** following verbs of *saying, thinking, knowing, feeling, fearing*, etc.; thus:—

John said he **should** call to-morrow. (John said, “I **shall** call to-morrow.”)

You promised you **would** not forsake me. (You promised, “I **will** not forsake you.”)

Should is used in the first sentence with the third person because *shall* was used in John's exact words — *I shall call to-morrow*. *Would* is used in the second sentence because the direct promise was *I will not forsake you*.

OTHER USES OF "SHOULD."

1. You **should** be more careful.

Should is here used to express **duty or obligation**.

2. If he **should** fail, I should be heartbroken.

Should is here used to form a **subjunctive phrase**.

OTHER USES OF "WOULD."

1. He **would** never give in to you.

Would is here used to express **determination or will**.

2. He **would** often come around to chat with me.

Would is here used to express a **customary action**.

3. If I were you, I **would** go.

Would is here used in the conclusion of an unreal condition to form a **subjunctive phrase**.

EXERCISE 79

I

Explain the uses of *should* and *would* in the following sentences: —

1. The boy said that he should do this.
The boy said that he would do this.
2. You should be more careful.
You would be more careful if you realized the danger.
3. He asked me if I should like to read "Arthur Bonnicastle."
I asked the boy if he would lend me "Arthur Bonnicastle."

4. Often she would stand by her window, watching the ships sail in and out of the harbor.
5. If he would explain the matter, I should be less troubled.
If he should explain the matter, he might be cleared from blame.
6. Should the snowfall be deep, the safer would be the plant life beneath.
7. Would he not be stronger if he should take more exercise?
8. Should you ask me whence these stories, . . .
 I should answer, I should tell you,
 From the forests and the prairies.
9. Little did I dream that I should have lived to see such distresses fallen upon this queen of France.
10. I should have thought that ten thousand swords would have leaped from their scabbards to avenge even the look that should insult her.

II

In the following sentences explain the difference in meaning given by the use of the words in parentheses: —

1. I (*should, would*) like to hear the concert.
2. (*Would, Should*) you help me in this exercise?
3. (*Would, Should*) you think it so difficult to decide between *should* and *would*?
4. If I have five apples and you give me three, how many (*will, shall*) I have?
5. I think that I (*would, should*) have eight.
6. He asked me if I (*would, should*) write to him.
7. He asked me if I (*should, would*) believe so strange a story.
8. If you (*shall, will*) call to-morrow, I (*shall, will*) be delighted to see you.
9. (*Shall, Will*) I be permitted to go to college?
10. I (*should, would*) give you no reason to regret sending me.

11. (*Should, Would*) you be angry if you were refused?
12. He said he (*would, should*) be glad to live in London.
13. He said he (*would, should*) choose London in preference to Berlin.
14. If I (*shall, will*) live long enough, I (*shall, will*) write a story for boys.
15. If I (*should, would*) make it interesting, I must fill it with adventures.
16. *Would (Should)* he not give this to his brother?
17. My brother said that he *should (would)* not go.

Potential Verb Phrases. —

1. You **may** ask him to come in.
2. He **can** use his arm a little now.
3. We **must** call on him to-morrow.
4. You **ought** to call, too.

In the first sentence *may* is used to express permission — *you have my permission to ask him to come in*. In the second sentence *can* expresses ability — *he is able to use*, etc. In the third sentence *must* expresses obligation — *we are obliged to call*, etc. In the fourth sentence *ought* expresses duty — *it is your duty to call, too*.

Observe that each one of these auxiliaries has a distinctive meaning of its own. They are not, however, as some grammarians hold, principal verbs, for the real idea of the verb phrase is expressed by the infinitives which follow, *ask, use, call*, etc.

Note that all of these auxiliaries except *ought* are followed by the infinitive without the sign. This infinitive may be present or perfect, active, progressive, or passive; thus: —

may ask, may have asked, may be asking, may have been asking, may be asked, may have been asked.

Since these verb phrases all express the possibility of action, they are often called **POTENTIAL VERB PHRASES** — potential meaning “having power.”

Uses of "May," "Can," "Must," and "Ought." —

A. May and Might.

1. **May** I go? I asked if I **might** go.
2. The wind **may** blow. He said the wind **might** blow.
3. **May** God keep you.

These sentences illustrate the various uses of *may* and *might*. In the first sentences they express permission; in the second sentences they express possibility; in the third sentence *may* is used in the verb phrase *may keep* in place of the pure subjunctive form *God keep you*.

Might is used after the past tense of a verb of saying.

Might is also used in principal clauses almost interchangeably with *may* to express possibility. Thus: —

He **may** go.

He **might** go.

B. Can and Could.

1. **Can** you run fast?
2. I **could** run fast when I was a boy.

Can and its past tense *could* express ability.

Care must be taken in asking questions not to use *can* when permission is desired; thus: —

May I come to see you sometimes?

(PERMISSION)

Can you skate?

(ABILITY)

C. Must and Ought.

These verbs have only the one form and express necessity, duty, or obligation.

Tenses of Auxiliaries. — *Shall*, *will*, *may*, *can*, *must*, and *ought* are often called **Defective Verbs**, since they are lacking in one or more of the principal parts.

While historically *should*, *would*, *might*, and *could* are the

past tense forms of *shall*, *will*, *may*, and *can*, yet their use is not always to express past time. Thus : —

1. I *shall* go to-morrow. I *should* go to-morrow.
2. He *will* go to-morrow. He *would* go to-morrow.

All of these verbs express future time, though, as we have seen, differences of meaning are expressed by them.

3. He *may* go to-night. He *might* go to-night.
4. He *can* go next week. He *could* go next week.

The distinction between *may* and *might*, *can* and *could*, in these sentences is not one of present and past time.

In indirect quotations after the past tense of a verb of saying, and after verbs of thinking, knowing, feeling, etc., the past tense forms *should*, *would*, *might*, and *could* are used. Thus : —

- He thinks that he *shall*, *will*, *may*, *can* speak.
 He thought that he *should*, *would*, *might*, *could* speak.

The use of the perfect infinitive after *should*, *would*, *might*, *could*, *must*, and *ought* usually gives to the verb phrase the idea of present perfect or past time. As a matter of fact, however, the tense of these phrases must often be determined by the connection in which they are used.

EXERCISE 80

Explain the use of the auxiliaries in the following sentences : —

1. The ship *may* go to London or to Antwerp.
 The ship *may* have been disabled and unable to reach port.
 The ship *might* have been disabled and so unable to reach port.
2. He writes that he *can* come.
 He *can* play easily the most difficult music.
 He *thinks* he *could* come on the following day.
 He *could* have played if he had not sprained his arm.

3. Must you be going?

Must you return home to-morrow?

He must have seen the wreck of the little shallop.

4. If you could see this glorious Alpine view!

If you could have seen the hut in which we stayed!

5. No life can be pure in its purpose and strong in its strife, and all life not be purer and stronger thereby.

6. Who may not strive, may yet fulfill
The harder task of standing still.7. This above all, to thine own self be true,
And it must follow as the day the night
Thou canst not then be false to any man.8. The winds may blow and the seas may roar,
But I shall be happy still.**A Summary of Verb Classifications. —**

1. According to meaning, verbs are classified as **transitive** and **intransitive**.

2. According to conjugation, verbs are classified as **strong** and **weak**.

3. According to use in verb phrases, verbs are classified as **principal** and **auxiliary**.

Parsing of Verbs. — In parsing a verb or verb phrase, state : —

- | | |
|---------------------------------------|-------------------------|
| 1. Principal parts. | 4. Mood. |
| 2. Class. | 5. Tense. |
| <i>a.</i> Transitive or intransitive. | 6. Person. |
| <i>b.</i> Strong or weak. | 7. Number. |
| 3. Voice. | 8. Construction or use. |

In parsing a participle or infinitive, state : —

- | | |
|---------------------------------------|-------------------------|
| 1. Principal parts. | 3. Voice. |
| 2. Class. | 4. Tense. |
| <i>a.</i> Transitive or intransitive. | 5. Construction or use. |
| <i>b.</i> Strong or weak. | |

Examples. —

He **is** a man who **has been known** to **deceive** anybody.

<i>is</i>	<i>has been known</i>	<i>to deceive</i>
1. am, was, been	1. know, knew, known	1. deceive, deceived, deceived
2. <i>a.</i> Intransitive verb	2. <i>a.</i> Transitive verb	2. <i>a.</i> Transitive verb
<i>b.</i> Strong	<i>b.</i> Strong	<i>b.</i> Weak
3. Active voice	3. Passive voice	3. Active voice
4. Indicative mood	4. Indicative mood	4. Present tense
5. Present tense	5. Present tense	5. Complement to the predicate <i>has been known</i>
6. Third person	6. Third person	
7. Singular number	7. Singular number	
8. Copulative verb joining the subject <i>he</i> and the subject complement	8. Predicate after the subject <i>who</i>	

EXERCISE 81

Parse the verbs in the following sentences : —

- Sin has many tools; but a lie is the handle that will fit them all.
- Be critical of your own motives, but charitable to those of others.
- Life every man holds dear; but the brave man Holds honor dearer than he holds his life.
- "Did he do a great deal of good?" asked the lad, simply.
"He might have done;" said the other; "at least he taught me to see and approve better things. 'Tis my own fault if I have followed the baser."
- Antonio has a ship of rich lading wrecked on the narrow seas, — the Goodwins, I think they call the place; where the carcasses of many a tall ship lie buried, as they say, if my gossip Rumor be an honest woman of her word.
- In the matter of the wrecking of Antonio's ships, I would that Rumor were a lying gossip.
- Yet if Antonio's ships had not been wrecked, the story of "The Merchant of Venice" might not have been told.

8. If wild wind or drifting snow bar all the roads, so that my neighbor may not come in, what cheerful companionship there is in a fire on the hearth!
9. If a man stand for the right and truth, though every man's finger be pointed at him, he stands in a majority; for God and his good angels are with him, and greater are they that are for him than they that can be against him.
10. No matter what happens to you, no matter who flatters you or abuses you, never look at another flag, never let a night pass but you pray God to bless that flag. Remember, boy, that behind all those men you have to do with, behind officers and government and people even, there is the Country Herself, your Country, and that you belong to her as to your own mother.

CHAPTER XVI

ADVERBS

Classification according to Meaning.— We have seen that an adverb is a word modifying the meaning of a verb, adjective, or another adverb. According to their meaning adverbs may be grouped in the following general classes:—

1. TIME.

I am **now** ready to hear you.

When do you sail?

I shall return **when** the cold weather sets in.

Adverbs of time answer the question "When?" "How long?" "How soon?" or "How often?"

2. PLACE.

Ring **out** the false, ring **in** the true.

Where dwellest thou?

I go **where** duty calls me.

Adverbs of place answer the question "Where?" "Whence?" or "Whither?"

3. MANNER.

The lowing herd winds slowly o'er the lea.

He fell headlong.

I will show you how I solve this problem.

Adverbs of manner answer the question "How?" or "In what way?"

4. DEGREE.

He was too easily discouraged.

The Lord is my shepherd, I shall not want.

I called twice without finding you at home.

Adverbs of degree answer the question "To what degree?" or "How much?"

5. CAUSE.

Why are you sad?

He told me why he was sad.

He was ill; therefore he returned home.

Adverbs of cause ask for or introduce a cause or reason.

By the addition of the suffix *ly* to almost any descriptive adjective, an adverb of manner can be made. There are, therefore, many more adverbs in this class than in any other.

Adverbs in *ly*, however, must not be confounded with adjectives in *ly*. Thus, *lovely* is an adjective—*She has a lovely character*—and cannot be used as an adverb. We must say *She sang in a lovely manner*, not *She sang lovely*.

Yes and *no*, used independently, have the force of entire sentences of affirmation or denial. They are classed with adverbs, though they differ in use from most adverbs.

Many phrases in common use are used exactly as simple adverbs and are not capable of further analysis; such as:—

at length, at best, at least, by far, for good, in general, in particular, in short, of course, one by one, face to face, and many others.

EXERCISE 82

I

Point out the adverbs in the following sentences, and tell to which class each belongs : —

1. Where these literary men lie is called the Poets' Corner.
2. How long one lingers here! How far from the busy world without his thoughts wander!
3. In former times they had a way of saying things simply, and yet saying them proudly.
4. Around, about, and in and out, the winding brooklet goes.
5. A true friend advises justly, assists readily, defends courageously, and continues a friend unalterably.
6. I am not convinced. No! your arguments seem artfully arranged rather than frankly set forth.
7. He is not so rich as people think him to be.
8. I hope to see my Pilot face to face
 When I have crossed the bar.
9. Therefore I cannot come to-day.
10. Homeward weeping went Nokomis.
11. He meanwhile sat weary waiting . . .
 Till the shadows, pointing eastward,
 Lengthened over field and forest.

II

Construct sentences using adverbs formed from the following adjectives : —

wise	gracious	harsh
brave	happy	direct
two	third	ready
easy	easiest	more correct
frequent	most rapid	less vehement

Classification according to Use. —

1. The canoe *soon* sank, and we had to swim *furiously* against the swift tide.
2. We had almost reached the shore *when* the storm broke.
3. *Where* had the Indian gone?

In the first sentence the adverbs *soon* and *furiously* are merely descriptive of the action of the verbs they modify. They have no other function in the sentence than that of modifiers. In the second sentence the adverb *when* not only limits the meaning of the verb *broke* — *the storm broke when* — but it introduces an adverbial clause, and in that respect partakes of the nature of a conjunction. In the third sentence *where* is used to introduce an interrogative sentence as well as to modify the verb *gone* — *the Indian had gone where?*

An adverb used only as a modifier is called a **modifying adverb**.

An adverb used to connect clauses is called a **conjunctive adverb**.

An adverb used to introduce interrogative sentences is called an **interrogative adverb**.

EXERCISE 83

Distinguish the adverbs in the following sentences as modifying, conjunctive, and interrogative: —

1. Our minds are here, and there, below, above,
Nothing that's mortal, can so quickly move.
2. There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
3. Swiftly, swiftly flew the ship,
Yet she sailed softly too.
4. Wherein has your friend helped you?
5. Tell me why you laugh so merrily.
6. Do not act so foolishly as to lose the respect of your elders.

7. Why is the bird so timorous, his flight so quickly taken ?
8. I know not where those lands may lie
 Wherein naught dwells of sin or woe.
9. He would pace restlessly to and fro whenever the sound of the bell rang out.
10. O toiling hands of mortals ! O wearied feet journeying ye know not whither ! Soon, soon, it seems to you, ye must come forth on some conspicuous hilltop, and there a little way further, against the setting sun, descry the spires of El Dorado.
11. A golden pathway led out upon the sea where the moon's rays fell aslant upon the rippling waves.
12. How can I return to the path I left so long ago ?
13. Down came the storm and smote amain
 The vessel in her strength.
14. Alas, even then how much remains to rue !

Comparison of Adverbs. —

For a while we seemed to be moving *more slowly* every moment, but soon we began to move *faster and faster*.

The adverbs *more slowly* and *faster* in this sentence express higher degrees than do the simple forms *slowly* and *fast*. Many adverbs, like adjectives, are subject to comparison.

Adverbs of one syllable, and a few adverbs of two syllables, form their comparative and superlative degrees by adding *er* and *est* to the positive ; thus, *fast, faster, fastest ; often, oftener, oftenest*.

Adverbs ending in *ly* form their comparative and superlative degrees by prefixing *more* and *most* to the positive.

Many adverbs are incapable of comparison ; as, *now, then, sometimes, here, there, where*, etc.

A few adverbs are compared irregularly ; as, *badly, worse, worst ; well, better, best ; little, less, least ; much, more, most*.

The descending comparison of adverbs, formed by prefix-

ing *less* and *least* to the positive, is sometimes used ; thus, *frequently, less frequently, least frequently.*

The adverbs *in*, *out*, and *up* become adjectives in the comparative and superlative degrees ; the comparative and superlative degrees of *forth* are used both as adjectives and adverbs. Thus :—

ADVERB	ADJECTIVE	
<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
<i>in</i>	<i>inner</i>	<i>inmost or innermost</i>
<i>out</i>	<i>outer</i>	<i>outmost or outermost</i>
<i>up</i>	<i>upper</i>	<i>upmost or uppermost</i>
<i>forth</i>	<i>further</i>	<i>furthest</i>

EXERCISE 84

State which adverbs of the following list admit of comparison, and compare them :—

wisely	rapidly	scarcely	often
weekly	weakly	doubtless	remotely
never	fourthly	much	perfectly
lately	least	best	worst
whither	mostly	firmly	lastly

Common Errors in the Use of Adverbs.—

1. DOUBLE NEGATIVE.

He has done *nothing*.

If this sentence had read, *He has not done nothing*, it would logically mean exactly the opposite of what its user probably intended. If he has *not* done *nothing*, then, of course, he must have done *something*. Formerly such expressions were good English, but in our modern language they are considered grossly incorrect. Sometimes the double negative is correct ; as in the sentence, *I am not content to see nothing done about so serious a matter.*

2. USE OF ADJECTIVE OR ADVERB.

1. He grew rapidly.
He grew cold toward me.
2. I felt the need of assistance badly.
I feel bad to-day.

After verbs which may be used as copulative verbs, it is sometimes not easy to determine whether to use an adjective or an adverb. In the sentence *He grew rapidly* an adverb is used, because it is the action of the verb that is described as rapid, not the subject *He*. But in the sentence *He grew cold toward me*, we could not use the adverb coldly, for it is not the action of growing that is described as cold, but the subject itself, *He*. So, also, in the first of the next group of sentences, *badly* describes the degree of my feeling, and not at all the subject *I*. But in the last sentence *bad* describes not so much the verb *feel* as a condition of the subject *I*. We should never say *I feel sickly*.

The choice between the two sentences *He looks good* and *He looks well* is a choice between adjectives, not between adjective and adverb. In the first sentence the quality of *goodness* is implied, in the second the quality of *health* or *excellent appearance*.

But there is a clear difference of meaning between the sentences *The man looks well* and *The man looks well after his business*. In the first sentence *well* expresses a *quality* of the man, in the second sentence it expresses the *manner* of his *looking* after his business. In the first sentence it is an adjective ; in the second, an adverb.

3. POSITION OF "ONLY."

- Only the warrior bent his head.
- The warrior only bent his head.
- The warrior bent only his head.

It is clear that while the same general thought is conveyed by these three sentences, they are by no means identical. The change in the position of the adverb *only* changes the emphasis, so as to result in a substantial difference in meaning. In the first sentence the position of *only* throws the emphasis on *warrior* — *Only the warrior* (no one else) *bent his head*. In the second sentence the emphasis is thrown on *bent* — *The warrior only bent his head* (he did nothing else). In the last sentence the emphasis is put on *head* — *The warrior bent only his head* (not his body or his knees). It is a general rule that *only* should be placed directly before the word it modifies. The misplacing of this word is a very common error, especially in spoken English, resulting either in a weakening of the sentence or in a loss of clearness. Sometimes *only* may be placed after the word it modifies when that word is at the end of the sentence and no loss of clearness can result; thus, *The warrior bent his head only*. The same general considerations apply to the placing of the adverb *even*.

EXERCISE 85

I

Explain the use of adjectives or adverbs in the following sentences : —

1. He seems ill.
2. His singing sounds bad.
3. He sounds his words badly.
4. I feel severe.
5. I feel the slight severely.
6. The dress of the bride became torn.
7. Her dress becomes her beautifully.
8. To do this looks easy.

- | | |
|--|---------------------------|
| 9. She was attractive. | 13. He has grown rapidly. |
| 10. She appeared attractive. | 14. The boy sat erect. |
| 11. She appeared advantageously. | 15. The boy sat erectly. |
| 12. He has grown large. | 16. The man spoke coldly. |
| 17. The wind blows warm. | |
| 18. Be gentle, deal gently, with children. | |
| 19. How sweet these violets smell, how beautiful they are! | |
| 20. He felt awkward in the presence of this lady, and awkwardly he felt for his hat. | |
| 21. The servant appeared promptly. He appeared prompt. | |

II

Complete the following sentences by choosing between the words in parentheses. Defend your choice of words.

1. He felt (*softly, soft*) for the little birds in the nest.
2. How (*softly, soft*) they felt to his touch!
3. The little child looked very (*innocently, innocent*) in the court room.
4. The little child looked very (*innocently, innocent*) at the stern judge.
5. The bride looked (*beautifully, beautiful*) as she came down the aisle.

III

What part of speech is *well* in each of the following sentences?

- | | |
|--|-------------------------------|
| 1. The coat fits well. | 4. Your hat becomes you well. |
| 2. The child seems well. | 5. He thinks well. |
| 3. The house looks well. | 6. He thinks he is well. |
| 7. His letter explains the matter well enough. | |
| 8. I have done well, and I am well pleased. | |
| 9. Well am I pleased to see you looking so well. | |
| 10. Well, I have finished my story of how well the water in the well held out. | |

IV

Substitute consecutively in the numbered places in the sentences below the words following the sentences, and explain the changes of meaning.

1. My (i) daughter (ii) rode (iii) to see (iv) me. (*only*)
2. (i) I shall (ii) read (iii) your (iv) mistake. (*only*)
3. (i) the dog (ii) resented (iii) his master's treatment. (*even*)

Parsing of Adverbs. — In parsing an adverb state : —

1. Its class according to meaning.
2. Its class according to use.
3. Its comparison.
4. Its construction or use in the sentence.

Thus : —

Softly sighs the voice of evening.

Softly is (1) an adverb of manner; (2) a modifying adverb; (3) its comparison is, *softly, more softly, most softly*; (4) it modifies the verb *sighs*.

EXERCISE 86

Parse the adverbs in the following sentences : —

1. Seek not proud riches; but such as thou mayst get justly use soberly, distribute cheerfully, and leave contentedly.
2. O perfect day!
Whereon man shall not work, but play.
3. Only by constantly striving do we become conquerors.
4. Often I think of my long-lost youth.
5. Why are the streets silent, and wherefore are the houses deserted?
6. Angry she looked, and angrily she spoke.
7. As far as the eye could see the waves angrily tossed their white crests.

8. But when the sun burst forth at last, even the oldest inhabitant never had seen so widespread desolation.
9. Where once were happy homes and busy, bustling streets, now only ruined walls stood solitary, while roaring, madly rushing torrents swept wildly to the sea.
10. Ill fares the land, to hastening ills a prey,
 Where wealth accumulates, and men decay;
 Princes and lords may flourish, or may fade,
 A breath can make them, as a breath has made;
 But a bold peasantry, their country's pride,
 When once destroyed, can never be supplied.

CHAPTER XVII

PREPOSITIONS

Relations shown by Prepositions. —

1. The letter was written **with** ink.
2. The boy was sitting **on** a bank **by** the brook.
3. They left **on** Sunday last.

A preposition has been defined as a word which shows the relation between a noun or pronoun and some other word of the sentence in which it stands. In the first sentence, for instance, the preposition *with* joins the noun *ink* to the verb *was written*, and shows a relation of means between them — *ink* is the means or instrument with which *the letter was written*. So also in the second sentence, *on* joins the noun *bank* to the verb *was sitting*, and *by* joins the noun *brook* to the noun *bank*, while both of them show a relation of place — the *bank* is the place where *the boy was sitting*, and *the brook* is the place where the *bank* was. In the last sentence, *on* shows a relation of time between the verb *left* and the noun *Sunday*.

A great number of relations are expressed by prepositions. Sometimes the same relation may be expressed by several different prepositions; sometimes one preposition may express several different relations. It is, therefore, very difficult to make any classification of prepositions according to relation. The following, however, are some of the more common relations shown by prepositions:—

1. PLACE.

I found her *at* school.

She came *to* the city last year.

She is *below* me in school.

The relation of place may also be shown by *above, across, against, along, amid, among, around, before, behind, beneath, beside, between, beyond, by, down, from, into, off, on, over, round, through, throughout, toward, under, underneath, up, upon, within, without.*

2. TIME.

Do not go *until* to-morrow.

We must go *before* Thursday.

I have wanted to see you *since* summer.

The relation of time is also shown by *about, after, at, behind, between, beyond, by, from, in, into, on, over, throughout, till, to, toward, unto, upon, within.*

3. REFERENCE.

He talked *about* his trip.

He spoke *of* you often.

Other prepositions showing the relation of reference are the prepositions of participial form, *concerning, regarding, respecting, touching, etc.*

4. MEANS, INSTRUMENT, OR AGENT.

He fights *with* a short sword.

He wins *through* stubborn courage.

That deer was shot *by* our guide.

5. CAUSE OR PURPOSE.

He will die **of** fatigue.
He works **from** necessity.
I am grateful **for** your kindness.

6. OBJECT.

I bought this **for** you.
He swam out **in** hope **of** saving her.
He has lost his desire **of** becoming rich.
I have sought **after** position **in** vain.

7. APPOSITIVE.

The city **of** Boston.
The continent **of** Europe.

8. ASSOCIATION.

He came **with** me.
They were **among** the best.

9. POSSESSION.

The edge **of** the precipice was reached.
He could hear the voice **of** the people.
How did you come **by** this hat?

10. SEPARATION.

The count sailed **from** America.
I choose this **of** the whole lot.
Nobody went **but** me.
Everybody will play **except** Mary.

Also *barring, saving, save, without.*

11. SUBSTITUTION.

I could go **for** you.
He came to-day **instead of** to-morrow.

12. CONCESSION.

We are going for a ride, **despite** the rain.
Notwithstanding his objection, we carried the scheme through.

It is sometimes difficult to name the relation that is expressed by the preposition, as in the case of such expressions as *a man of honor*, *a field of clover*, *cloth of gold*, *man of sorrow*, etc.

Phrasal Prepositions. — Besides the prepositions mentioned above, there are certain groups of words in common use which partake of the nature of prepositions, and must be classed as **phrasal prepositions**. The following are the most important phrasal prepositions: *according to*, *as for*, *as regards*, *as to*, *aside from*, *because of*, *instead of*, *out of*.

Such phrases as *in accordance with*, *by means of*, *in regard to*, *in preference to*, etc., are sometimes classed as phrasal prepositions. All of these phrases, however, are capable of further analysis. Thus, in the sentence *It is accomplished by means of electricity*, *by means* is one prepositional phrase and *of electricity* another.

Uses of Prepositional Phrases. —

1. Napoleon is called the man *of destiny*.
2. He died *in exile*.

In the first sentence, the phrase *of destiny* is an adjective phrase modifying the noun *man*. In the second sentence, *in exile* is an adverbial phrase modifying the verb *died*. Prepositional phrases are adjective or adverbial, according as they modify nouns and pronouns, or verbs, adjectives, and adverbs.

EXERCISE 87

Point out the prepositions in the following sentences; tell what kind of a phrase each introduces; what words it connects, and what relation is expressed: —

1. In this little bed, so dainty in all of its furnishings, the child slept until morning.
2. Then she was awakened by the singing of a linnet in the bush near her window.

3. The city of Washington is one of the most beautiful cities in the world.
4. Among the friends of flowers none is more useful than the bee.
5. We were speaking about the habits of the bees.
6. Aside from their service as honey makers, the bees perform many a service for man.
7. Despite my care, I could not follow the bee in his flight.
8. As for the snow, it lay in an unbroken sheet.
9. The blind are taught to read by means of the sense of touch.
10. The color of the buttercups made the meadows a field of the cloth of gold.
11. Studying at the forge, Elihu Burritt gained the title of the learned blacksmith.
12. According to the reports in the papers the storm which swept over the state yesterday was very disastrous.
13. Life is at its high tide when some highway invites the feet to sylvan delights, or when from the stagecoach one feels the breeze from the upland smite his face, or the airs blown through gentle valleys cool and refresh him.

Objects of Prepositions. —

The object of a preposition is usually either a noun or a pronoun. It may, however, be any substantive, thus:—

1. None but the brave deserves the fair. (ADJECTIVE)
2. Since then we have never seen him. (ADVERB)
3. He came up from below. (PREPOSITION)
4. The lion sprang from behind the rock. (PREPOSITIONAL PHRASE)
5. There is no way of getting across except to wade. (INFINITIVE OR INFINITIVE PHRASE)
6. I am always considerate in what I say to him. (NOUN CLAUSE)

Prepositions as Adverbs. —

1. His escapade was talked *about* all over the village.
2. They talked *about* his escapade all over the village.

In the first sentence, where the verb is passive, it is obvious that *about* is an adverb, since it has no object. Indeed, so closely is it connected with the verb that it may almost be considered as a part of the verb idea (p. 203). In the second sentence we may consider *about* either as a part of the verb idea, *talked about*, which takes the direct object *escapade* (p. 203), or as a preposition taking the object *escapade*. The former is probably the more logical construction.

In sentences like, *He is a poor one to depend upon*, *I have nothing more to wish for*, *Let us go below for dinner*, the preposition becomes an adverb by the omission of its object.

Position of Preposition. —

What are you looking *at*?

We are such stuff as dreams are made *on*.

The logical position for the preposition to occupy is immediately before its object. But sometimes, when its object is a relative or interrogative pronoun, it is put at the end of the clause or sentence. It is sometimes contended that this separation of the preposition and its object is inelegant, if not incorrect. Such a contention, however, is not sustained by the usage of many of the best writers and speakers.

Choice of Prepositions. — Care must be taken to select the preposition which expresses most accurately the relation we desire to show. The following are some of the prepositions likely to be misused: —

1. At and In.

We stopped *at* Chicago for dinner.

My brother lives *in* Chicago.

At is used before the name of a place when merely a point of locality is named; *in* is used when presence within the place is the idea to be conveyed.

2. **Between and Among.**

Divide the money **between** the two boys.

Why not divide it **among** us all?

Between is used in reference to two things or classes; *among*, in reference to more than two.

3. **From and With after Differ.**

These two handwritings **differ from** each other greatly.

Mr. Gladstone **differed from** (with) Mr. Disraeli on most political questions.

From is used after *differ* when unlikeness is the idea conveyed; either *from* or *with* is used when difference of opinion is expressed. The peculiar use of *with* after *differ* is a survival of the old use of *with* in the sense of *against*.

4. **In and Into.**

Mary is **in** the house.

Mary went **into** the house.

In is used to show presence within a place; *into*, to show entrance within.

5. **With or At after Mad.**

The elephant was **mad with** his keeper.

With, not *at*, is the correct preposition to follow *mad*. This is another instance of the survival of the old use of *with* in the sense of *against*.

6. **At with Where.**

Where was the ball?

At is never used at the end of such sentences as this, in which the interrogative or conjunctive adverb *where* would have to be its object.

EXERCISE 88

I

Fill in the blanks in the following with the proper prepositions : —

1. The President stayed — the Touraine — Boston.
2. The philanthropist divided his money — these two charities.
3. — his friends he was held in the greatest love.
4. In his whole appearance he differed strikingly — his more famous brother.
5. On the question of the tariff one statesman differs — another.
6. Does one star differ — another in glory?
7. Come — the house, and remain — your room.
8. He became angry — me needlessly. Then I became angry — him causelessly; and so we have remained angry — each other foolishly.
9. One may compare a butterfly — an orchid.
10. Compare your composition in neatness and legibility — Elwin's.
11. The crowd waited — the coming of the Prince.
12. A throng of menials waited — him.
13. Confide — your mother; confide — her your little secrets.
14. The result was different — what I expected.
15. When first we arrived — London, the roar of its life appalled us.
16. Even — those who desire to do right there are many who honestly hesitate — two lines of conduct, though never — right and wrong.

II

Construct two sentences in which a prepositional phrase is the object of a preposition; two in which an infinitive phrase is the object of a preposition; two in which a noun clause is the object of a preposition.

CHAPTER XVIII

CONJUNCTIONS

Classes of Conjunctions. —

1. (a) The thunderbolt will fall
 Long **and** loud.
 (b) Not wholly in the busy world, **nor** quite
 Beyond it, blooms the garden that I love.
 (c) The sun went down **and** the stars came out
 Far over the summer sea.
2. (a) Here she has gone
 Until the very stones have taken on
 A glory from her passing.
 (b) I saw **that** here and there a face
 Shone and was lifted from its place.

In the first group of sentences the words *and* and *nor* are connectives only, and are therefore conjunctions. In the first sentence the conjunction is used to connect words; in the second, to connect phrases; and in the third, to connect sentences or members of a compound sentence. Observe that in each case the words, phrases, or sentences joined by these conjunctions are of equal rank; that is to say, neither is of greater importance than the other. Such words, phrases, or members are said to be coördinate — of equal order or rank.

A conjunction used to connect words, sentences, or parts of sentences of equal order or rank is called a **COORDINATE CONJUNCTION**.

Observe that in the second group of sentences the conjunctions *until* and *that* are used to join subordinate clauses to principal clauses. They therefore connect parts of sentences which are not of equal rank.

A conjunction used to introduce subordinate clauses is called a **SUBORDINATE CONJUNCTION**.

Subordinate Connectives Distinguished. — Subordinate conjunctions must be carefully distinguished from the other subordinate connectives—relative pronouns and conjunctive adverbs. The relative pronoun must, of course, always have for its antecedent some noun or pronoun of the sentence in which it stands. It is, therefore, easily distinguished from a subordinate conjunction. Thus there is little chance of confusing the *that*'s in the sentence, *I knew that it was the same man that I had seen before*, the first *that* having no antecedent but introducing a noun clause, the second *that* clearly referring to an antecedent—*man*. The line between subordinate conjunctions and conjunctive adverbs is not, however, always so clear. As a general rule whenever the word, in addition to its being a connective, partakes in any respect of the nature of an adverb, it is a conjunctive adverb. Thus in the sentence, *The ship landed when the tide came up*, we have a conjunctive adverb; but in the sentence, *The ship would have landed if the tide had come up*, we have a subordinate conjunction.

The most commonly used coördinate conjunctions are: *and, also, but, however, nevertheless, or, nor, still, therefore, yet*.

The most commonly used subordinate conjunctions are: *as, although, though, because, for, if, lest, since, than, that, till, until, whether, unless*, and the phrasal forms *as if, as though, as long as, as soon as, even if, even though, forasmuch as, inasmuch as, in case that, in order that, provided that*, and *so that*.

Correlative Conjunctions. —

1. Neither a borrower nor a lender be.
2. Napoleon was not only a great military leader, but a shrewd diplomat also.

In these sentences we have examples of the conjunctions *neither . . . nor* and *not only . . . but also* used in pairs. The

first of the pair is not a connective, but is a part of the connective idea, serving to point out the fact that a corresponding word is to follow.

Conjunctions used in pairs are called **CORRELATIVE CONJUNCTIONS**.

The most important correlatives are : *both . . . and* ; *either . . . or* ; *neither . . . nor* ; *not only . . . but (also)* ; *though . . . yet* ; *whether . . . or*.

Correlatives are used only when there is a kind of contrast or comparison in thought between two ideas expressed in the sentence. Thus in the sentence, *He stayed, not only to dinner, but to supper*, the two things brought into contrast are *dinner* and *supper*. It is important that this contrast be indicated by placing the correlatives directly before the contrasted words, phrases, or clauses. If we had said, *He not only stayed to dinner*, we should naturally expect a contrast with the verb *stayed* to follow ; as, *He not only stayed to dinner, but made himself thoroughly disagreeable*. So also, *Not only he stayed to dinner, but his wife and children also*.

Conjunctions as Other Parts of Speech. — A few conjunctions are so variously used that great care is needed in pointing out the part of speech to which they belong in any particular instance.

1. **As.**

- (a) *As the twig is bent, the tree is inclined.* (SUBORDINATE CONJUNCTION)
- (b) *It was such a speech as I had never before heard.* (RELATIVE PRONOUN)
- (c) *We arrived as the train was moving out.* (CONJUNCTIVE ADVERB)
- (d) *We came as soon as possible.* (MODIFYING ADVERB = *so*)

2. **But.**

- (a) *We groped about, but we could not find our way.* (COORDINATE CONJUNCTION)

- (b) Not only the winner of the prize, but all of you deserve praise.
(CORRELATIVE CONJUNCTION)
- (c) No one is so wicked, but he has some good quality left. (SUB-
ORDINATE CONJUNCTION = *that . . . not*)
- (d) You have counted all but one. (PREPOSITION = *except*)
- (e) There is not one of us but rejoices with you. (RELATIVE PRO
NOUN = *who . . . not*)
- (f) So the loud torrent and the whirlwinds' roar
But bind him to his native mountains more. (ADVERB = *only*)

3. That.

- (a) And still they gaz'd, and still the wonder grew
That one small head could carry all he knew. (SUBORDINATE
CONJUNCTION)
- (b) Man wants but little here below
Nor wants that little long. (LIMITING ADJECTIVE)
- (c) Freedom has a thousand charms to show,
That slaves, howe'er contented, never know. (RELATIVE PRONOUN)
- (d) That was the greatest of his deeds. (DEMONSTRATIVE PRONOUN)

Peculiar Uses of "Like." —

1. I shall never look upon his like again.
2. I like it not, my lord.
3. Do you think he looks like me?
4. The news came like a thunderbolt from a clear sky.

Like is sometimes one of the most difficult of words to classify. Its use in the first and second sentences above as noun and verb respectively is simple enough. In the third sentence *like* is a predicate adjective, just as *fine* is in the expression *he looks fine*. Observe, however, that it is followed by a pronoun in the objective case *me*, and that it governs this pronoun. The fact that *like* in such usages does govern a noun or pronoun in the objective case has led

some grammarians to call it a preposition. It is clear, however, that *like* in this sentence qualifies the subject *he* and does not show a relation between the verb *looks* and the pronoun *me*. Moreover, it is capable of comparison—*more like, most like*.

In the last sentence, *like* seems to be used much in the nature of the conjunction *as*. *The news came as a thunderbolt comes from a clear sky*. In the best usage, however, *like* is seldom found introducing a clause in which the verb is expressed. It would seem, therefore, that *like* in such sentences partakes more of the nature of an adverb than of a conjunction. In the third sentence *like* is an adjective, and in the fourth sentence an adverb,—in each followed by a noun or pronoun in the objective case.

EXERCISE 90

State the part of speech of each italicized word in the following sentences : —

1. *That* you have wronged me doth appear in this.
2. I do not think *that that* is an excuse.
3. *As* rapidly *as* possible he brought the goods from the burning house.
4. *That* dog is not *so* cross *as* you think him.
5. All is lost *but* honor.
6. *But* how can a bird shape its nest?
7. *As* the sun rose, the sides of the mountain became gleaming crystal.
8. Letters *that* recall the past lie before me.
9. *When* night comes on, the crickets loudly chirp.
10. Dear to the heart is every loving token
 That comes unbidden *ere* its pulse grows cold,
 Ere the last lingering ties of life are broken,
 Its labors ended and its story told.
11. I walk *like* him, and I talk *like* him, but I do not look *like* him.

12. I feel *like* one
 Who treads alone
 Some banquet hall deserted.
13. He set me down to such a feast *as* I had never eaten before.
14. No man is so infallible *but* he sometimes errs.
15. The train shot by *like* a whirlwind.
16. My brothers, *like* me, *like* to hunt.
17. Do you think *that* you would tire of *that* sort of life?

The Parsing of Conjunctions. — In parsing a conjunction it is necessary to state : —

- (1) Its class.
(2) The words, sentences, or parts of sentences it joins.

EXERCISE 91

Parse the conjunctions in the following sentences : —

1. Land of brown heath and shaggy wood ;
 Land of the mountain and the flood.
2. 'Tis an old tale and often told.
3. The streams are dry because there has been no rain.
4. If we observe, we shall find wonders along our familiar ways.
5. His character is both upright and pure.
6. Either walking or horseback riding is healthful exercise.
7. As Washington approached the town, the one church bell rang out a tumultuous welcome.
8. I've often wished that I had clear
 For life six hundred pounds a year.
9. He taught us how to know, but, best of all, he taught us how to live.
10. Not only the intellect, but the heart, also, must be enriched.
11. Now while the goodman slept, thieves rifled his orchard.
12. In order that we may reach the lake we must start early.

CHAPTER XIX

INTERJECTIONS

The Nature of the Interjection.—We have already seen that interjections are not distinct parts of speech in the same sense as the other parts of speech ; that is to say, they do not have any grammatical use in the sentence. They do, however, especially in written language, help to give us much that in spoken language can be conveyed by gesture or by the tone of the voice. Thus *hurrah!* immediately gives a “tone” of gladness to whatever follows it. In the same way *alas!* gives a “tone” of sadness, *pshaw!* a “tone” of vexation.

Classification according to Derivation.—

1. Break, break, break,
On thy cold gray stones, *O* sea !
2. *Adieu, adieu*, Hamlet, remember me !
3. *Heavens!* What have you done !

The interjection *O* in the first sentence may be called a **pure interjection** ; that is, it is a word never used as anything but an interjection.

Other pure interjections are *ah!* *alas!* *eh!* *humph!* *pooh!* *pshaw!* *tut!*

Some pure interjections are of imitative origin ; as, *ah!* (from sighing), *buzz!* *ha!* *ha!* (from laughing), etc.

Many grammarians give as a rule for the use of *O* and *oh* that *O* should be used only when followed by a noun of direct address—*O Mary*—and *oh* in all other cases. This rule, however, is by no means strictly followed.

Modern usage, if it makes any distinction, seems to point rather to the use of *O* in poetry and *oh* in prose.

Adieu in the second sentence is really in itself a contracted sentence, *I commend you à Dieu* (French, meaning *to God*). Such interjections may be called **contracted interjections**. Other examples are *farewell!* (may you fare well), *good-by!* (God be with you), *Hail!* (may you be hale).

Heavens, in the third sentence, is an example of a word used as an interjection which is ordinarily used as another part of speech. Such interjections may be called **borrowed interjections**. Almost any word may be used as an interjection. Sometimes its usual meaning is lost in its exclamatory use, as above, in the case of *Heavens*; sometimes it is retained, as in the sentence

Thirty! I had no idea he was so old!

Sometimes these borrowed interjections are phrasal; as, *Great goodness! Goodness gracious! All right! How now!*

EXERCISE 92

Name the interjections in the following sentences, state the feeling which each may represent, and designate its class: —

1. Oh, a dainty plant is the ivy green,
That creepeth o'er ruins old!
2. Convey, the wise call it. Steal? foh!
3. Hey, Johnny Coup, are ye waking yet?
4. And so, sir sheriff and priest, good-by.
5. O thou child of many prayers!
Life hath quicksands, life hath snares.
6. Hush! 'tis the cuckoo's call.
7. Alack! alack! his limbs are wondrous cold.
8. Alas the day! This sorrow rives my heart.

PART III

COMPOSITION

CHAPTER XX

THE CHOICE OF WORDS

Developing a Vocabulary has to do with the clear, exact, and finished expression of thought. In developing our facility for this expression it is necessary for us to store our memory with many words and to bear in mind their exact meanings; we must learn to choose between words that convey nearly the same ideas, *synonyms*, and how to use words of contrasting ideas, *antonyms*. Then we must study how to combine the words at our command into thoughtful sentences, how to combine these sentences into paragraphs that have a central idea, and how to arrange these paragraphs into complete literary productions.

The English language contains more words than the combined number of any two—possibly any three—other languages; but of the more than two hundred thousand words that it contains, the reading vocabulary—the words understood when read—of a highly educated man is not more than twenty-five thousand, while that of the person of ordinary education is less than five thousand. The vocabulary that a man uses in speech is much smaller than his reading vocabulary. The mastery of a large vocabulary and the acquirement of the skillful use of language, at whatever cost of labor and care it is gained, is worth all the effort and pains that it may cost. Accuracy and precision in the use

of his mother tongue form one of the distinguishing marks of education in a man.

The excellence of the results from such exercises as follow will be in proportion to the constant and steady practice of them.

Synonyms. —

He tried to *secure* (obtain) the position.

In this sentence the words *secure* and *obtain* have almost identical meaning.

Words which have the same or nearly the same meaning are called **SYNONYMS**.

Other examples of synonyms are : —

brave, courageous, valiant, heroic, gallant ;
calm, placid, tranquil, quiet, cool, composed ;
protect, defend, shelter, guard, shield ;
memory, recollection, remembrance, reminiscence.

EXERCISE 93

Replace by synonyms or synonymous groups of words the italicized words and expressions in the following extracts : —

This *dreaded* animal, the panther or painter of the backwoodsman, which has for its kindred the *royal* tiger and the *fatal* leopard of the Old World, the *beautiful* ocelot and the splendid *unconquerable* jaguar of the New, is now *rarely* found in the Atlantic States or the fastnesses of the Alleghanies. It, too, has crossed the Mississippi and is *probably* now best known as the *savage* puma of the more southern zones. But a hundred years *ago* it abounded throughout the western wildernesses, making its deeper *dens* in the *impenetrable* thickets of bramble and brakes of cane, or *close* to *miry* swamps and watery everglades ; and no other *region* was so *loved* by it as the *vast* game park of the Indians, where *reigned* a semi-tropical splendor and luxuriance of vegetation, and where, *protected* from time immemorial by the Indian hunters themselves, all the other animals that constituted its *prey* roved in *unimaginable* numbers. To the earliest Kentuckians who *cut their way* into this, the most royal jungle of

the New World, to *wrest* it from the Indians and *subdue* it for wife and child, it was the *noiseless* nocturnal cougar that filled their *imagination*s with the last degree of *dread*. To them its cry—more *peculiar* and *startling* at the love season, at other times described as the *wail* of a child or of a traveler lost in the *woods*—*aroused* more *terror* than the nearest bark of the wolf; its *stealth* and *cunning* more than the *strength* and address of the bear; its attack more than the rush of the *majestic*, resistless bison, or the *furious* pass with antlers *lowered* of the noble amber-eyed elk. *Hidden* as *still* as an adder in long grass of its own *hue*, or squat on a log, or amid the *foliage* of a *sloping* tree, it waited around the salt licks and the springs and along the woodland pathways for the other wild creatures. It possessed the strength to kill and *drag* a heifer to its *lair*; it would *leap* upon the horse of a traveler and *hang* there unshaken, while with fang and claw it *lacerated* the hind quarters and the flanks,—as the tiger of India *tries* to hamstring its nobler, unman-ageable victims; or let an *unwary* bullock but sink a little way in a swamp and it was upon him, *rending* him, *devouring* him, in his long agony. — JAMES LANE ALLEN, "The Choir Invisible."

A few years ago I was *much* interested in the house building of a *pair* of summer *yellowbirds*. They had *chosen* a very *pretty* site near the top of a *tall* white lilac, within easy *eyeshot* of a chamber window. A very *pleasant* thing it was to see their little home growing with *mutual* help, to watch their *industrious* skill, *interrupted* only by little flirts and snatches of *endearment*, frugally cut short by the common sense of the *tiny* housewife. They had *brought* their work *nearly* to an *end*, and they had already *begun* to line it with fern down, the *gathering* of which *demand*ed more distant journeys and longer absences. But, alas! the syringa, the im-memorial manor of the catbirds, was not more than twenty feet *away*, and these *giddy* neighbors had, as it *appeared*, been all along jealously watchful, though *silent*, *witnesses* of what they *deemed* an intrusion of squatters. No sooner were the *pretty* mates fairly gone for a new load of lining, than

"To their *unguarded* nest these weasel Scots
Came *stealing*."

Silently they flew *back* and *forth*, each giving a vengeful dab at the nest in passing. They did not fall to and *deliberately* *destroy* it, for they might

have been caught at their mischief. As it was, whenever the yellowbirds came back, their *enemies* were *hidden* in their own sight-proof bush. Several times their unconscious victims *repaired* damages, but *at length*, after counsel *together*, they gave it up. — LOWELL, "My Garden Acquaintance."

Antonyms. —

God sends *sunshine* and *shadow* alike upon the just and the unjust.

In this sentence *sunshine* and *shadow*, *just* and *unjust*, are words of opposite or contrasted meaning.

Words of opposite or contrasted meaning are called **ANTONYMS**.

Other examples of antonyms are : —

good, bad; silently, noisily; loiter, hasten; come, go; motion, rest.

EXERCISE 94

Make a list of ten adjectives and place opposite each its antonym; a list of ten verbs and their antonyms; a list of ten adverbs and their antonyms.

Write opposite each of the following words its antonym : —

peaceful	obedient	cowardly	faithful
memory	slumber	noble	poverty
content	darkness	hastily	loss
pain	joy	pride	courtesy
superior	changeable	idle	thorough
despise	praise	clean	imprison
precede	create	exhale	borrow
flattery	modesty	rashness	permission

Place ten of the above words with their antonyms in contrasting clauses; thus : —

We *despise* the coward, but *admire* the hero.

EXERCISE 95

In the following exercise substitute an equivalent phrase or clause for the italicized word or expression; thus : —

We heard once more the *sleighbells'* sound.

We heard once more the sound of *the sleighbells*.

Righteous lives are the best preachers.
Lives *that are righteous* are the best preachers.

1. Against the *sunset's* glowing wall
 The *city* towers rise black and tall.
2. The *unleafed* boughs and pastures *bare*.
3. *Suddenly* all the sky is hid.
4. How dark are the ways in these *moonless* nights.
5. *Fondly* the mother stroked her *little son's* hair.
6. *Reverently* and *silently* they entered the church.
7. The *turning* incident of his life was the forming of *this wise* friendship.
8. If hero means *sincere* man, why may not *we all* be heroes?
9. Burns was the most gifted British soul *of his* century.
10. The *finished* production. This *noble-hearted* man. The *victor's* reward. The *field* lilies. The *working* man. They found this *buried* treasure. He repeated again and again that *most comforting* psalm — the nineteenth. These are *hopeful* signs in the *business* world. *Rigorous* necessity was the *poor boy's* companion. *Luther's* face, a rude plebeian face, with its huge, *crag-like* brows and bones, is, at first, almost a *repulsive* face.

EXERCISE 96

In the following exercise change the italicized phrases and clauses into equivalent words ; thus : —

When he returned home, he was struck by the beauty of the harvest fields.
Returning home, the harvest fields' beauty struck him.

1. *When he looked out of the Castle of Coburg, he saw the great vault of the sky.*
2. "What are the pillars *that support* this vault?" he asked himself.
3. The little bird *that folds its wings and goes with trust to rest* — the Maker of it gives it care.
4. This is the bloody work *of cruel Warfare.*

5. *He that gives bread without the gracious spirit gives naught.*
6. *With great courage he led his troops against the strongest part of the line of the enemy.*
7. *With an eloquence that was overmastering he moved those who heard him.*
8. *He who discovered gold in California died in poverty.*
9. *The man of foresight. The man of sagacity. He who writes poetry. When he knew this. When he had discovered this. This man who was held in great honor. A man of industry. A man of great industry. He who had conquered the world. Abounding in health, — in strength, — in ambition. He who had hitherto been without ambition, became a man of great influence.*
10. *He spoke with sincerity. He acted according to his conscience. When she had passed. He did this with great ingenuity. The people spoke of him with great praise. O not in vain do heroes die!*

Exactness in the Choice of Words. — It is seldom the case that two words or expressions so exactly express the same idea that one can always be substituted for the other. Careless speakers and writers may use them interchangeably, but if we would be precise in our language we must give attention to slight differences of meaning and use. The following exercises are for practice in the choice of words. Their object is to cultivate the critical sense, to enlarge the vocabulary, and to aid in making the use of words exact.

Note to Teacher. — Only one or two of these exercises should be taken at a time, and they should not be taken in such close sequence that the pupil will weary of the study of words. In connection with the advance work the previous work should be reviewed often that the habit of exact usage may be formed, and in both advance and review work each word in its exact sense should be used by the pupil in original sentences. A good dictionary and a good book of English synonyms should be in constant use.

EXERCISE 97

I

Ability is the power to perform or to do; it is largely the result of education and training.

Capacity is the power to receive and hold; it is the gift of nature.

In the following sentences supply omitted words by choice between these synonyms, and give the reasons for your choice: —

1. A man's — for study strengthens his — to do well the things that fall to his lot.
2. The boy has the — to learn, but not the — to reason.
3. Many a man with natural — lacks the — to use his talents to the best advantage.

II

While the use of *above* as meaning *more than* is allowable, and was formerly in good usage, — “God will not suffer you to be tempted above that ye are able,” — such use to-day is not regarded as elegant.

III

The words *apt*, *liable*, and *likely* are frequently misused. *Apt* should be used to indicate a physical or natural tendency; *liable*, to indicate exposure to evil or danger; *likely*, to indicate probability or chance.

Supply two of these words in the blanks following and explain the difference in meaning each gives to the sentence: —

You are — to take cold.

He is — to die at any moment.

We were — to be hurled over the precipice at each turn.

IV

1. She is *awfully* pretty.
2. I was *awfully* moved by the violence of the tempest.

Is *awfully* used properly in the first sentence? What word would be more appropriate? Why? In the second sentence?

Give two sentences in which *awfully* is properly used; three sentences in which *very* is properly used.

V

The *rest* may mean any part remaining, large or small; it may apply to persons as well as things.

The *remainder* is properly used only in reference to a comparatively small part; it should not be applied to persons.

The use of *balance* either for *rest* or *remainder* is wrong; but the difference between the two sides of an account — such as the debtor and the creditor side — is properly a *balance*.

Complete the following sentences: —

1. Pay me the — that thou owest.
2. The brief — of my life shall be devoted to good works.
3. The larger number of the children went home; the — followed the musician.

VI

Is it more elegant to say, I *am done* with spending my time idly, or I *have done* with spending my time idly? Why?

VII

Compare the expressions *calculated to*, *likely to*, *fit to*, *fitted to*. *Calculated to* can be used only when there has been design or purpose; *likely to*, only to denote natural tend-

ency ; *fit to*, when readiness or suitableness is denoted ; *fitted to*, when preparation with a purpose has been exercised.

Discuss the use of these expressions in the following sentences : —

1. This order from General Wood is — to disturb the peace of the province.
2. The child is tender-hearted and not — to bear harsh words.
3. The several parts of the machine were nicely — to bear the strain upon them.

VIII

Consult a good dictionary and find the difference in meaning between *counsel* and *council*. Use them in three sentences that shall contrast their meaning.

IX

Although *character* has been defined as what a man *is*, and *reputation* as *what people think that he is*, yet *character* is often used with the meaning of *good reputation*.

May a man of bad *character* be a man of good *reputation*? Explain. Why is a good *character* better than a good *reputation*? Define accurately *character* and *reputation*. Which may properly be inserted in the following : —

His — among his neighbors was good.

His — was above reproach.

X

Do not use *dock* for *wharf*. A *dock* is the inclosed water space itself, as the water space between two wharfs or piers. Can a person fall from the *dock* into the water?

XI

Expect, think, suppose. *Expect* always refers to the future ; *think* means to judge mentally ; *suppose* is to conjecture with-

out reflection. Choose the suitable word for each of the following sentences, and give your reason : —

1. We — a gentleman always to be courteous.
2. They — that he has gone to Europe, but they have no reason for believing so.
3. They do not — him back in June, but they — that he may remain until September.

XII

Which is preferable, *The President was given a dinner*, or *A dinner was given to the President*? Why? (p. 199). Does the President *adopt* a vigorous policy if it originates with him? Is there a preferable word? Make a sentence using *adopt* appropriately.

XIII

The man who begged at the door yesterday, pretending to be (sick, ill), was (a fraud, an impostor). Choose the better word between those inclosed in parentheses after looking up their meaning in the dictionary. *Between* is used in referring to two objects, to two classes, or to an object and a class; *among* is used in referring to more than two. Would you speak of the relations *between* or *among* a class of twenty pupils? *between* or *among* the teacher and this class?

XIV

In the midst of us and *among us* are expressions that are preferable to *in our midst*. Complete these sentences : —

1. Wealth and prosperity are — — —, and happiness dwells — — —.
2. With such dangerous persons dwelling — — —, security no longer has its abode — — —.

Use the preferable expressions in three sentences.

XV

1. I **suspect** that he has done well in his work.
2. Do you **suspect** him of deceiving you?
3. We all **expect** to go abroad next summer.

Suspect is used either (1) in the sense of imagine or surmise, or else (2) to convey an idea of doubt and mistrust; but *expect* indicates a looking forward to something in the future. *I suspect that he told the secret; I expect that he will tell the secret.*

Illustrate in sentences the appropriate uses of these words.

XVI

Learn is a verb which can never take an indirect object, but *teach* may be followed by an indirect object and usually is so followed. Thus we say, I have *learned* my lessons; but I have *taught* my brother his lessons. Complete these sentences: —

1. He — me how to skate.
2. He himself — when he was a boy.

XVII

What is the difference between *ride* and *drive*? Illustrate by sentences.

XVIII

I **leave** the book with you.
I **leave** you to judge.

Is *leave* in the first sentence the same as *leave* in the second? Explain the difference.

XIX

Look in your dictionary for the following words, and illustrate in sentences the difference in their meaning: *recipe*

and *receipt* ; *site* and *situation* ; *bring* and *fetch* ; *aggravate* and *irritate* ; *bound* and *determined*.

XX

I have an engagement with a *party* to dine with him.

Party is here improperly used for *person*. *Party* is a collective noun. Use *party* and *person* properly in sentences.

XXI

A *patron* is a *protector* or *encourager*. Is it correct to call customers *patrons*?

Is it better to say, *All the forest rang with the music*, or *The whole forest rang with the music*? Give reasons for your answers. What is the difference between *all* and *the whole*? Illustrate in sentences.

XXII

Is *proven* as acceptable as *proved*? Is *gotten* an acceptable word? (p. 220). Illustrate in sentences.

XXIII

There is a distinction between *majority* and *plurality*. If, in an election in the United States, A received 2000 votes, B 3500, and C 4000, C received a *plurality* of votes—that is, more than either of the other candidates, but he did not receive a *majority*, since 4000 is less than half the votes cast. Suppose A received 5000, B 1000, and C 3500. Did anyone receive a *plurality* of the votes? a *majority*? Explain.

XXIV

Mutual refers to something given and received reciprocally.

Common refers to something that is shared by two or more.

Under what conditions is friendship mutual? Under what circumstances is it common? Can you say: You and I are *mutual* friends? You are my *mutual* friend? The respect of the teacher and his pupils is *mutual*? The interest of the three boys in this enterprise is *mutual*?

XXV

The book very ingeniously *proves* that no such man as Napoleon Bonaparte lived.

What does the word *proves* mean? How is the meaning changed if we substitute *contends*?

Note to Teacher.— If the teacher desires to pursue this study for precision in the use of words still further, the following list may, with the use of an unabridged dictionary or a book of synonyms and antonyms, be easily developed into helpful exercises:—

abandon, forsake, desert;	dissemble, conceal;
absolve, acquit, exonerate;	emigrate, immigrate;
accept, except;	escape, elude;
act, action;	exceptional, exceptionable;
alarm, terror;	excite, incite;
allude, mention;	falsity, falseness;
alternative, choice;	farther, further;
angry, mad;	funny, odd, strange;
antagonize, alienate;	healthy, healthful;
audience, spectators;	high, tall;
avocation, vocation;	idle, lazy;
bold, brave;	in, into;
come, go;	individual, person;
compliment, complement;	intelligent, smart;
continual, continuous, perpetual;	invention, discovery;
correspond, compare;	kill, murder, execute;
couple, pair, two;	lease, hire;
demean, bemean, debase, lower;	less, fewer;
desire, want, wish;	lie, untruth;
discover, find, invent;	locate, settle;

may, can ;	serf, slave ;
much, many ;	shade, shadow ;
number, quantity ;	some, somewhat ;
observation, observance ;	stop, stay ;
obtained, realized ;	thief, robber ;
persuade, convince ;	trustworthy, reliable ;
practical, practicable ;	verbal, oral ;
real, really, extremely, very ;	very, quite, rather, entirely, wholly ;
safe, secure ;	without, unless.

CHAPTER XXI

THE COMPOSITION OF SENTENCES

Thoughts expressed in Sentences. — A Sentence is, as we have learned, the complete expression of a thought. It may be the direct expression of a simple thought, without any modifying clause, or it may be the expression of a thought containing one or more members, or a thought for the exact limiting of which one or more modifying clauses are introduced.

1. A man's honor is his most precious possession.
2. But it is something which is wholly within his own keeping, and it is not at the mercy or whim of another.
3. He can soil it, but except himself the whole world cannot smirch it.
4. If a man had told Dr. Channing that he lied, or had dashed a glass of wine in his face, the honor of Dr. Channing would still have remained unsullied, not because he was a minister, but because of a reason that is equally applicable to other men — because of his moral rectitude and courage.

— GEORGE WILLIAM CURTIS, "Honor."

Of the preceding sentences, the first is the direct expression of a simple thought, without a modifying clause; the

second and third are each the combination of two simple thoughts, closely connected but neither modifying the other; the last is the expression of a single thought, illustrated and made clear by conditional and modifying clauses.

EXERCISE 98

Write a series of sentences, similar to the model ones on "Honor," upon each of the following subjects: —

1. An Athlete.
2. A Race Horse.
3. A Fire in the Woods.
4. The Companionship of a Book.
5. A Noble Figure in History.
6. Traits that make Young People Favorites.
7. The Dog as a Friend.
8. Drones in the Hive.
9. The Highest Quality of Character.

I: THE GRAMMATICAL DIVISIONS OF SENTENCES

We have seen that grammatically sentences are divided: —

1. According to the form of the thought, into (a) Declarative, (b) Interrogative, (c) Imperative, and (d) Exclamatory Sentences (p. 7).

2. According to the form of the expression, into (a) Simple, (b) Complex, and (c) Compound Sentences (pp. 85, 86).

EXERCISE 99

Write ten simple sentences on something that you have observed about: —

- | | | |
|---------------|------------------|----------------------------|
| 1. A Flower. | 4. A Building. | 7. Bravery. |
| 2. An Animal. | 5. The Snow. | 8. The Love of Reading. |
| 3. A Tree. | 6. Cheerfulness. | 9. A Character in Fiction. |

Develop 1, 4, 7, and 8 into compound sentences.

Develop 2, 3, 6, and 9 into complex sentences.

II. THE RHETORICAL CLASSIFICATION OF SENTENCES

Short and Long Sentences. — The classification of sentences into *short* and *long* is based, of course, upon the number of words contained in them; thus a sentence containing forty or more words may be considered long, while one that contains twenty-five or less words may be considered short.

In the two illustrations following, the first is a paragraph of short sentences; the second one of long sentences.

1. A chicken is beautiful and round and full of cunning ways, but he has no resources for an emergency. He will lose his reckoning and be quite out at sea, though only ten steps from home. He never knows enough to turn a corner. All his intelligence is like light, moving only in straight lines. He is impetuous and timid, and has not the smallest presence of mind or sagacity to discern between friend or foe. He has no confidence in any earthly power that does not reside in the old hen. Her cluck will he follow to the last ditch, and to nothing else will he give heed.

2. As I sit by the hour, watching their winning ways, I can but remember that outburst of love and sorrow from the lips of Him who, though He came to earth from a dwelling place of ineffable glory, called nothing unclean because it was common, found no homely detail too homely or too trivial to illustrate the Father's love; but from the birds of the air, the fish of the sea, the lilies of the field, the stones of the street, the foxes in their holes, the patch on the coat, the oxen in the furrow, the sheep in the pit, the camel under his burden, drew lessons of divine pity and patience, of heavenly duty and delight. Standing in the presence of the great congregation, seeing, as never man saw, the hypocrisy and iniquity gathered before him — seeing, too, alas! the calamities and the woes that awaited this doomed people, a godlike pity overbears His righteous indignation, and He cries out in passionate appeal, "O Jerusalem, Jerusalem, thou that killest the prophets and stonest them which are sent unto you, how often would I have gathered thy children

together, even as a hen gathereth her chickens under her wings, and ye would not!" — GAIL HAMILTON, "Country Living."

The short sentence is usually (*a*) direct in statement, (*b*) simple in grammatical structure, (*c*) easily comprehended.

A composition formed entirely of successive short sentences is wearisome, because it is so broken, so like a patchwork of thoughts.

The long sentence is (*a*) more involved than the short sentence, (*b*) more difficult to form with clearness and grammatical accuracy, (*c*) more exacting upon the attention of the reader, and (*d*) more artistic and dignified.

A composition formed entirely of successive long sentences is wearisome, because of the strain upon the attention of the reader. In style it seems heavy and labored.

A combination of short and long sentences gives to a paragraph the best qualities of each — the directness of the short sentence, the dignity and artistic construction of the long sentence. In combination, (*a*) the short sentence may introduce or state a topic which the long sentences amplify and illustrate; (*b*) it may give in summary what the long sentences have stated in detail; or (*c*) it may give lightness and quickness of movement to the whole. These special uses are illustrated in the following paragraphs:—

1. There are occasions in life in which a great mind lives years of rapturous enjoyment in a moment. I can fancy the emotions of Galileo when, first raising the newly constructed telescope to the heavens, he saw fulfilled the grand prophecy of Copernicus, and beheld the planet Venus crescent like a moon. It was such another moment as that when the immortal printers of Mentz and Strasburg received the first copy of the Bible into their hands, the work of the divine art; like that when Columbus, through the gray dawn of the 12th of October, 1492, beheld the shores of San Salvador. — EDWARD EVERETT.

Notice how the two long sentences of this paragraph serve to illustrate the introductory short sentence.

2. The traveler . . . is surprised and delighted to behold, extended like a map beneath him, a country differing absolutely from that which he has passed through. Behind him the hills are open, the sun blazes down upon fields so large as to give an uninclosed character to the landscape, the lanes are white, the hedges low and plashed, the atmosphere colorless. Here, in the valley, the world seems to be constructed upon a smaller and more delicate scale; the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass. . . . Arable lands are few and limited; with but slight exceptions the prospect is a broad rich mass of grass and trees, mantling minor hills and dales within the greater. Such is the Vale of Blackmoor. — THOMAS HARDY.

Observe how the short sentence with which this paragraph closes summarizes the whole paragraph by telling what it is that has been described.

3. The people arose, and leaped upon the benches, and shouted and screamed. Those who looked that way caught glimpses of Messala, now under the trampling of the fours, now under the abandoned cars. He was still; they thought him dead; but far the greater number followed Ben Hur in his career. They had not seen the cunning touch of the reins by which, turning a little to the left, he caught Messala's wheel with the iron-shod point of his axle, and crushed it; but they had seen the transformation of the man, and themselves felt the heat and the glow of his spirit, the heroic resolution, the maddening energy of action with which, by look, word, and gesture, he so suddenly inspired his Arabs. And such running! It was rather the long leaping of lions in harness; but for the lumbering chariot it seemed the four were flying. When the Byzantine and the Corinthian were halfway down the course, Ben Hur turned the first goal. *And the race was won!*

— LEW WALLACE, "Ben Hur."

Note how the short sentences and short members of the compound sentence preceding and following the one long sentence of the paragraph give quickness and action to the whole. The effect is to give us a moving picture of the close of the chariot race here described.

EXERCISE 100

Explain the use of long and short sentences in the following paragraph : —

The view from my casement is very dear to me. A group of tall poplars, planted by some unknown benefactor in the dear and distant past, bend their proud heads to salute me in the morning, and all day long whisper to me as I muse in sheer contentment on the wonders God has made. And beyond the valley, where a tiny hamlet sleeps, rise the first rolling hills of the Blue Ridge, on whose crests the lurid dawn breaks forth, where the mists hang in hazy splendor all through the golden autumn days, and where the purple shadows of the twilight first begin to gather.

Describe in short sentences : —

1. The qualities of a good horse.
2. The visit of a cyclone.
3. The personal appearance of a beggar.
4. The first sight of the new world by Columbus.
5. The character of Queen Elizabeth.

Describe in long sentences : —

6. The qualities of a good dog.
7. The coming of a thunderstorm.
8. The personal appearance of Benjamin Franklin.
9. The heavens on a starlight night.
10. The character of Washington.

Describe in a combination of short and long sentences : —

11. Taking a photograph.
12. Benedict Arnold as a brave soldier.
13. The wonders of astronomy.
14. A racing yacht.
15. The signing of the Declaration of Independence.

Loose and Periodic Sentences. —

1. A wailing voice arose suddenly along the valleys, at gray of night, when the sun was gone, and no red in the west remained, neither were the stars forthcoming.
2. At gray of night, when the sun was gone, and no red remained in the west, neither were the stars forthcoming, suddenly along the valleys a wailing voice arose. — R. D. BLACKMORE, "Lorna Doone."

If we study the difference in arrangement of these two sentences in which the same thought is expressed, we shall find that the first expresses the main thought in the opening words, while the descriptions which follow serve only to modify or form a setting for it. Note that the sentence might be closed at *rose, suddenly, valleys, night, gone, or remained*, and still be grammatically complete. This is a **loose sentence**.

The second sentence, on the contrary, introduces first the modifying ideas, — sets the stage, so to speak, — and then, when all is ready, presents the main thought. The sentence cannot be closed at any point before the final words are reached. This is a **periodic sentence**.

It is natural for us to present the main thought first, since it is naturally foremost in our own minds; but when we wish to hold the attention through all the modifying or descriptive statements, to present these strongly in their relation to the main thought, we employ the art of stating the main thought last.

A sentence that places the principal thought first and follows it with the modifying ideas is called a **LOOSE SENTENCE**. Grammatically it may be closed at more than one place.

A sentence that places the modifying ideas before the principal thought is called a **PERIODIC SENTENCE**. Grammatically it can be closed only with its final words.

The loose sentence is more natural, more simple, and more careless in its arrangement. It is the sentence of conversation, of simple narration, and of plain description.

The periodic sentence is more artificial, more studied, and usually more forceful and dramatic. It is the sentence of impressive discourse, of orations and arguments, and of dramatic description.

A sentence is sometimes of mixed loose and periodic character, the main thought being held until some of the modifying ideas have been stated, and then presented, followed by other modifying ideas.

EXERCISE 101

I

Point out the loose, the periodic, and the mixed sentences in the following paragraphs; name the different words at which the loose sentences may be grammatically closed; change the sentences of one form to sentences of the other:—

1. Their road wound onward among the hills, which rose steep and lofty from the scanty level space that lay before them. They continually thrust their great bulks before the wayfarers, as if grimly resolute to forbid their passage, or closed abruptly behind them, when they still dared to proceed. A gigantic hill would set its foot right down before them, and only at the last moment would grudgingly withdraw it just far enough to let them creep towards another obstacle. Adown these rough heights were visible dry tracks of many a mountain torrent that had lived a life too fierce and passionate to be a long one. Or, perhaps, a stream was yet hurrying shyly along the edge of a far wider bed of pebbles and shelving rocks than it seemed to need, though not too wide for the swollen rage of which this shy rivulet was capable.

— HAWTHORNE, "The Marble Faun."

2. Under this October sky, among these historic hills, with this historic river flowing at our feet, upon ground that Washington once trod,

and which knew the darkest tragedy of the Revolution; beneath that flag, the bright morning star of hope to the nations, — the flag that now floats unchallenged from this central post to the remotest frontier; surrounded by fields golden with immeasurable harvests, by homes of happiness and peace, by hearts of fidelity to country and to man, we come to honor the memory of the brave and modest soldier who died to give our homes that peace, to confirm in our hearts that fidelity, and to keep these fields prosperous and secure. — CURTIS, "Major General John Sedgwick."

II

Write a paragraph upon some one of the following subjects, (*a*) using loose sentences only; then (*b*) recast the paragraph, changing as many sentences as possible from loose to periodic. Compare one by one the recast sentences with the loose sentences, to see which form seems preferable.

1. The river nearest to us.
2. The most interesting house in town.
3. A beautiful garden.
4. A simple invention.
5. A log cabin.
6. A beautiful picture.
7. The felling of a large tree.
8. The most manly sport.
9. The nest of some familiar bird.
10. The best thing a man can have.
11. The darkest tragedy of the American Revolution.
12. A description of some church.
13. A description of the scene after a severe storm had passed.
14. The critical point of the game.
15. Washington assuming command of the American army under the old elm tree, in Cambridge.

Balanced Sentences. —

1. Day unto day uttereth speech, and night unto night sheweth knowledge.
2. Cheerfulness is as natural to the heart of a man as color to his cheeks.

In each of these sentences are two members so similar in form and so placed that one seems to balance the other : *Day unto day uttereth speech — night unto night sheweth knowledge. Cheerfulness to the heart of a man — color to his cheeks.* Such sentences are termed **balanced sentences**.

A sentence that contains two members similar in construction and so placed as to show similarity or contrast between the two is called a **BALANCED SENTENCE**.

The following is an illustration of a balanced sentence in which contrast of ideas is shown : —

A soft answer turneth away wrath, but grievous words stir up anger.
Man proposes but God disposes.
Knowledge comes but wisdom lingers.

While the balanced sentence is artificial in its construction, and lacks the charm of naturalness, its effect is to give emphasis to the ideas presented, as in the Psalms of David, the Proverbs of Solomon, and the Book of Job, where it is abundantly used. It may be employed with great effectiveness in comparing one thing with another, as in the following characterization of *the poet* : —

The soldier fights for his native land, but the poet touches that land with the charm that makes it worth fighting for, and fires the warrior's heart with the fierce energy that makes his blow invincible. The statesman enlarges and orders liberty in the state, but the poet fosters the love of liberty in the hearts of the citizens. The inventor multiplies the facilities of life, but the poet makes life better worth the living.

— CURTIS, "Robert Burns."

EXERCISE 102

I

Write a series of balanced sentences upon each of the following subjects : —

1. The Patriot and the Traitor.
2. The Beginning and the End of the Century.
3. The White Man and the Indian.
4. The City Street and the Country Road.
5. Wisdom and Folly.

II

Classify the following sentences as *simple*, *compound*, or *complex*; as *long* or *short*; and as *loose*, *periodic*, or *balanced*. Study the effect of the rhetorical construction of each. Apart from the especial principle which each sentence is chosen to enforce, remember that it has not fulfilled its complete service to you until it has conveyed the thought and lesson which it carries.

1. Youth should afford sacrifices that old age may afford luxuries.
2. Although we have our purses continually in our hands, the better part of service still goes unrewarded. — STEVENSON.
3. God made the crab (apple), but man made the pippin.
— BURROUGHS.
4. We must all hang together, or assuredly we shall hang separately.
— FRANKLIN.
5. The empty bird cage, swept and garnished, and with no trace of the old piping favorite, save where two wires had been pushed apart to hold its lump of sugar, carried with it a sort of graveyard cheer.
— STEVENSON.
6. It is one thing to indulge in playful rest, and another to be devoted to the pursuit of pleasure. — RUSKIN.

7. Most persons visit the seaside in warm weather, when fogs are frequent, and the atmosphere is wont to be thick, and the charm of the sea is to some extent lost. But I suspect that the fall is the best season, for then the atmosphere is more transparent, and it is a greater pleasure to look out over the sea. The clear and bracing air, and the storms of autumn and winter even, are necessary in order that we may get the impression that the sea is calculated to make. In October, when the weather is not intolerably cold, and the landscape wears the autumnal tints, such as methinks a Cape Cod landscape ever wears, especially if you have a storm during your stay—that I am convinced is the best time to visit the shore. In autumn, even in August, the thoughtful days begin, and we can walk anywhere with profit. — THOREAU, "Cape Cod."

8. Thoreau is the Lamb (Charles) of New England fields, and Lamb is the Thoreau of London. — BURROUGHS.

9. He who forgets or refuses to remember the kindness done to him by others sets himself apart and worships his miserable self, and he makes an idol of himself, saying, "I am of more importance than my fellows in the world, and it is meet and right that they should give and that I should receive." — CRAWFORD.

10. Carry this flower (white heather) with you. It's not the bonniest blossom in Scotland, but it's the dearest for the message that it brings. (It means sincere affection, and unselfish love, and tender wishes as pure as prayers.) And you will remember that love is not getting, but giving; not a wild dream of pleasure, and a madness of desire — oh, love is not that! — it is goodness, and honor, and peace, and pure living — yes, love is that! and it is the best thing in the world, and the thing that lives longest. — VAN DYKE.

11. A pursuit followed in its main drift; a home to contain the life; good citizenship as the sum of public duties; culture, or making the most of one's self — these are the four winds of inspiration that should blow through the heart of a young man; these are the foundations of that city of character and destiny which when built lies four-square, — Work, Home, Humanity, and Self, as made in the image of God and for God. — MUNGER, "On the Threshold."

CHAPTER XXII

THE PARAGRAPH

The Paragraph Defined. — All prose compositions are divided into groups of sentences called **paragraphs**. These paragraphs are set off in writing or printing by beginning the first sentence of each on a new line, and indenting the first word — that is, setting it some distance in from the margin. Paragraphs make the process of reading easier by showing by the arrangement of the composition the divisions of thought, and by allowing the attention of the reader to pause or rest momentarily between such divisions. The proper paragraphing of a composition consists in dividing it into groups of thoughts — each group having relation to some one division of the subject.

A PARAGRAPH is an orderly group of sentences bearing upon a single topic or division of the subject.

The **paragraph topic** is the principal thought, which the entire paragraph serves only to explain by giving details, reasons, comparisons, etc.

In the construction of paragraphs the following points should be borne in mind : —

1. There must be one central thought in each paragraph, to the clear and full expression of which each sentence must contribute.

2. The most important sentence, called the **topic sentence**, must be placed where it will most strongly impress the attention, — usually at the beginning or the close of the paragraph.

3. There must be a careful and orderly arrangement of the sentences.

The Topic Sentence. — One test of a good paragraph is the possibility of stating its purpose in a single sentence, and of showing that every sentence in it is logically related to this.

Whoever has made the voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print bold outlines on the evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

— WASHINGTON IRVING, "Rip Van Winkle."

The purpose of this whole paragraph may be stated in a single sentence: *The appearance of the Kaatskill Mountains is very beautiful, changeful, and impressive.*

The first sentence is a **topic sentence**, because it introduces the subject — *the Kaatskill Mountains*. The second sentence states their relation to the Appalachian family, and describes the features that would impress first the observer — their height and lordly grandeur. The changing appearance of these mountains, as described in the third sentence, is illustrated in the fourth. All the sentences of the paragraph, therefore, bear upon the paragraph topic, and at the same time are orderly in arrangement.

The sentence which includes the topic or subject of the paragraph is called the **TOPIC SENTENCE**.

~ EXERCISE 103

Point out the topic sentence in each of the following paragraphs. Try to state the purpose of each paragraph in

a single sentence. Show how each sentence bears upon the paragraph topic, and how the arrangement of sentences is orderly.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shining roofs gleam among the trees just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village of great antiquity, having been founded by some of the Dutch colonists, in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace), and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gabled fronts surmounted with weathercocks.

In that same village, and in one of those very houses, there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured in the chivalrous days of Peter Stuyvesant, and accompanied him to Fort Christina. He inherited, however, but little of the martial character of his ancestors.

I have observed that he was a simple, good-natured man; he was, moreover, a kind neighbor, and an obedient, henpecked husband. Indeed, to the latter circumstance might be owing that meekness of spirit which gained for him such universal popularity, for those men are most apt to be obsequious and conciliating abroad who are under the discipline of shrews at home.

Certain it was that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles, and never failed, whenever they talked these matters over in their evening gossipings, to lay all the blame on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted in their sports, made playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity, and not a dog would bark at him throughout the neighborhood.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling piece on his shoulders for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor, even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands, and to do such little jobs as their less obliging husbands would not do for them; in a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

— WASHINGTON IRVING, "Rip Van Winkle."

Paragraphing Conversations. — In conversations the speeches of the several characters, with such accompanying explanations as are given, are indented like paragraphs.

On the steps of a church, awaiting the coming up of the tumbrils, stand the Spy and prison-sheep.

"Which is Evrémonde?" says a man behind him.

"That. At the back there."

"With his hand in the girl's?"

"Yes."

The man cries, "Down, Evrémonde! To the Guillotine all aristocrats! Down, Evrémonde!"

"Hush, hush!" the Spy entreats him, timidly.

"And why not, citizen?"

"He is going to pay the forfeit; it will be paid in five minutes more. Let him be at peace."

But the man continuing to exclaim, "Down, Evrémonde!" the face of Evrémonde is for a moment turned towards him. Evrémonde then sees the Spy, and looks attentively at him, and goes his way.

Long and Short Paragraphs. — The underlying principle of paragraph division belongs to all kinds of prose composition.

Each new paragraph makes a new point of view ; it opens a new pathway of thought ; it affords a slight relief to the strain of attention. What has been stated concerning the use of long and short sentences is equally true in regard to the use of long and short paragraphs. A succession of very short ones detracts from the dignity of the composition. A succession of long ones is wearisome because of the unrelieved attention that is demanded. A succession of several of about equal length is monotonous. Life, vigor, and ease, so far as they depend upon form, are best obtained by variety.

Planning the Paragraph. — A paragraph should be carefully planned before the writing of it is begun. Some one has defined a paragraph as a single central thought and its branches ; the central thought being the trunk—to hold the comparison to a tree—and the other thoughts being the branches that spring from it ; the central thought representing the solid strength of the paragraph, the other thoughts giving it fullness and completeness. But in order to produce beauty and finish, the branches must have a certain relation to the trunk and to one another. And this must be the object of planning the paragraph—to see that the other thoughts spring naturally from the central thought of the paragraph, and that they have orderly arrangement.

For the purpose of practice in paragraph construction, the following may be taken as a model :—

Topic.—The humility of the grass.

Topic Sentence.—The grass seems the most humble of all forms of life.

Thoughts that amplify the Topic Sentence.—The grass grows lowly—close to the ground. The feet that would avoid crushing a flower, tread upon it unnoting. It bows before every breeze. The buttercups hide it with their golden glory ; the daisies, tawny and white, grow resplendent above it ; the field lily holds her proud cup high over it.

EXERCISE 104

I

From the model plan preceding write the paragraph.

II

Topic. — The beauty of the grass.

Topic Sentence. — The grass has the beauty of service.

Give the thoughts that amplify this.

What service does it perform for the ground? What service for the humble forms of life? for man? Wherein is the grass superior to the buttercups, the daisies, and the lilies?

Write the paragraph.

III

Form in like manner plans from the following topics, and write the paragraphs : —

1. The industry of birds in nest building.
2. The beauty of the white birch.
3. The most beautiful view in some city.
4. The most interesting game that is played.
5. The grandest character in American history.
6. An instance of heroism.

IV

Write a single paragraph upon each of the following topics, the introductory sentence being the topic sentence, and the following ones giving the details : —

1. My earliest remembrance.
2. A November day.
3. The service of the sewing machine.
4. The life of a sailor.

5. The value of the Isthmian canal.
6. The settlement of Jamestown in 1607.
7. The first winter of the Pilgrims at Plymouth.
8. The signing of the Declaration of Independence.
9. The love of liberty.
10. The pleasures of athletic contests.

V

Expand the following topics into paragraphs, planning each carefully, and connecting the interest of each paragraph with that of the one preceding : —

1. Planning the fishing excursion.
2. The early start.
3. The walk to the brook.
4. Preparations for fishing.
5. The first catch.
6. The mishap.
7. The return home.

VI

Expand each of the following statements into a paragraph ; then connect those of each series so that they shall form a single composition : —

1. (a) The house, though humble, was very picturesque.
(b) Behind the house lay the garden, stretching even to the river.
(c) I used to see the gentle old man sitting at his window reading, or trimming and caring with gentle touch for his flowers.
(d) One morning I knew that the angel of death had been there.
(e) The cottage is closed, the garden deserted, the flowers still bravely growing and blooming, but amid a wilderness of weeds and grass.

2. (a) Thanksgiving Day is a festival day.
- (b) The custom of holding religious services on that day . . . The sermon is usually on some . . . theme.
- (c) Another custom, but one hardly in harmony with the religious associations of the day . . . This great game of football . . .
- (d) But the happiest time of the day is . . .
- (e) Then with its . . . and its . . . may this festival day never go out of fashion. Nor may we ever forget, as we sit in comfort around loaded tables, the . . . of the courageous and devout people, who held the first Thanksgiving Day.

VII

Subjects for observation, paragraph planning, and writing :

1. *A Mile Walk.*

Take a walk of a mile, and note with observing eyes the things seen; the kinds of trees and shrubs; the flowers, and their appearance; the birds, and their activities; the insects, and their occupations. If anything is of especial interest, or unusual in its occurrence, study that minutely.

2. *A City Street.*

Walk along some street in the city, and note what is interesting or unusual. Is there anything that seems to give especial character to the street?

3. *A Ride in a Street Car.*

Note the places of interest passed, the appearance of the streets or country, the passing from the city to the country, and the succession of people coming in and leaving the car.

4. *The Wonders of a Common Flower.*

Select some common flower—the blossom of some despised weed perhaps—and state what is wonderful about it. Why are flowers made? Why are they colored? Why are they fragrant? Are flowers that open after dusk fragrant or without odor? Why? Are they of bright color or without it? Why?

5. *The Journey of the Brook.*

Where was it born? Note its small beginnings: more moisture falls upon the ground than it can absorb, and so, at first under the leaves perhaps, little slow-moving threads of water form; they meet other threads of water, join them, and so form a little stream. May the brook have been born in a different way? Whence comes the water of a spring? Think of the course of the brook — rocky, gravelly; the steep places adown which it falls, the music that it hears, the trees, the ferns, and grasses that bend over it, the birds that sing along it. Its services. May it become a brook where trout live? Does it flow through meadows, and have deep pools and swimming holes? Is it glad or sad? Where does it end?

6. *The Journey of a River.*

Contrast the river with the brook. Its strength, the life along its banks, the work that it does, the value of its waterfalls, the far-reaching good that it does, its beauty as compared with that of the brook. It may be great, powerful, majestic — but is it indebted to the little brooks? Does this suggest any moral to you? Whither does the river go?

Think of as many adjectives as possible that describe its varying appearance, or moods; of as many verbs as possible that describe its action.

7. *New Neighbors.*

A pair of birds have come to live in one of the trees in a garden. Selecting the home; building the nest. Compare the nest in size, neatness, delicacy, and safety, with that of some other bird. The daily life of the new neighbors, — their activity, their cries, their songs. Their friends and enemies. Feeding the young; teaching them to fly. The departure of the new neighbors.

8. *What the Schoolroom Clock Sees.*

Describe a day in the schoolroom as seen by the school clock, — the silence and loneliness of the early morning, broken only by the arrival of the janitor; its view of the earliest comers, the calling of the school to order; the incidents, the characteristics of those upon whom its face looks; its opinion of the close of school, the counsels given to those who stay after school.

CHAPTER XXIII

COMPOSITION WRITING

I. THE PREPARATION AND ARRANGEMENT OF THE
MANUSCRIPT

PAPER. — Use single sheets of paper, the most satisfactory size being about nine inches long by seven inches wide. Become accustomed to the use of unruled paper.

INK. — Use black or blue-black ink. Never present a composition written with a lead pencil.

WRITING. — Write plainly without flourishes, and do not shade the letters. The contrast between heavy and light lines is a strain upon the eyes of the reader. Legibility combined with plainness makes the appearance of the composition attractive, and greatly lightens the work of the one who is to read, criticise, and revise. Write on one side only of each sheet.

TITLE. — Write the title one inch from the top of the first sheet, leaving an equal margin on each side of it. Begin the first and each important word with a capital letter. Draw three parallel lines, slightly separated, under the full title.

MARGIN. — Leave a margin of at least an inch in width at the left of each sheet and one a half inch in width at the right of the sheet.

CRITICISING AND REWRITING. — The work of correcting errors and rewriting the composition should be done by the writer himself, — the teacher guiding, directing, and taking care that the work is always done thoroughly and carefully.

Note to Teacher. — In the reading of compositions the teacher should note the general faults, that their correction may be made the subject of

class exercises. He should note, too, the individual faults and excellences, that they may form matter for individual criticism and encouragement. A system of marginal marks may be arranged to call the attention of the writer to errors in spelling, punctuation, capitalization, and faults in the construction of sentences and paragraphs, and in the arrangement. But all of the work of writing corrections and of revision should be done by the pupil himself, for an important part of the training in English composition is the establishment of the power and habit of self-criticism. It is not only irksome drudgery to the teacher, and a waste of his strength and time, to make carefully the actual corrections in the compositions of his pupils, but it is service that is valueless to the pupil.

It is advisable that the pupil write all of his compositions on paper of uniform size, and, after the work of criticism and revision has been done, file them away in the order in which they have been written. An examination of such a file will show the writer his growth in power of thought and facility of expression.

II. PLANNING THE COMPOSITION

When the subject for the composition has been chosen, if your knowledge of it is insufficient, you should expand that knowledge, (1) by observation wherever it is possible; (2) by reading, if the subject permits of it, from as many authorities as opportunity allows; and (3) by seeking information from those who have fuller knowledge. All of this knowledge gathering should be accompanied by note taking; that is, whenever you come upon a fact or thought which you think will be of interest in connection with your subject, jot it down on a bit of paper or in a notebook.

When sufficient preparation has been made, you should note upon a single piece of paper all of the points of interest in the treatment of the subject that occur to you. One point will frequently suggest another not immediately connected with it.

From this list of the points of interest you have collected make an outline of your composition. You will find this of great help to you in making your composition orderly and

natural. In planning this outline you should remember that, as a rule, (1) statements bearing in *general* upon your subject should precede *particular* statements; (2) that *causes* should generally precede *results*; and (3) that events should be told in the order in which they happened.

After this outline has been made, carefully group your notes about the headings of the outline, placing only such notes in any division as clearly bear upon that heading. After this grouping of your notes has been made, if you find that you have notes which do not properly belong under any heading in your outline, either discard them, or insert in the most convenient place in your outline a heading, or headings, under which they may be placed. Each of the headings of your outline should represent a paragraph, the topic of which is the heading itself.

One composition carefully developed in this way will be of far greater benefit to you than many compositions hastily put together without order, arrangement, or definiteness, to say nothing of those compositions in which an extract from an encyclopedia or some other book is closely followed.

It would be impossible, of course, to give any illustration here which would serve as a guide in writing compositions on all sorts of subjects. The following will illustrate, however, the development of a composition on a historical subject — "The Convention that Framed Our Constitution." In handling briefly such a large subject as this it is necessary, of course, to use judgment in taking notes, since the field is so large that your composition could be expanded to almost any limit. This is not intended as a guide for the writing of brief compositions or themes within the classroom. It is intended to suggest a method for the writing of longer compositions. The notes are given below without regard to order, just as they were jotted down from a number of elementary histories dealing with the subject.

THE CONVENTION THAT FRAMED OUR CONSTITUTION

Notes. —

(1) The convention met, May 25, 1787, in Independence Hall, Philadelphia.

(2) George Washington was chosen president of the convention.

(3) The members signed the Constitution, September 17, 1787.

(4) Franklin was eighty-one years old when he entered the convention.

(5) The Articles of Confederation had bound the states together since 1783.

(6) They had proved a failure in many ways, and the Union would have been broken up had they continued in force. This was the reason why the convention was brought about by the more far-seeing statesmen of the day.

(7) Madison drew up the plan of the Constitution.

(8) Madison was thirty-five years old at the time.

(9) Hamilton was one of the leaders in bringing the convention about.

(10) Hamilton was one of the members from New York, and was thirty years old.

(11) Nearly all the great men of the day were members of the convention.

(12) Jefferson was abroad at the time.

(13) All the states except Rhode Island were represented.

(14) There were fifty-five delegates.

(15) There were only thirty-nine delegates who signed the Constitution.

(16) Many of the delegates had left in disgust before the signing.

(17) George Washington was so generally loved by the people of all the states that his presence gave the people greater confidence.

(18) The convention met with closed doors.

(19) Many of the people did not desire a new Constitution. They

were afraid it would give the new government too great powers and leave too little to the states.

(20) Our knowledge of what went on in the convention is got from Madison's journal, published after his death, fifty years later.

(21) Madison's journal says that when the Constitution was finally signed, Franklin, looking at a picture of the sun behind the president's chair, said, "I have often and often, in the course of the session, and the vicissitudes of my hopes and fears as to its issue, looked at that behind the president, without being able to tell whether it was rising or setting; but now, at length, I have the happiness to know that it is a rising, not a setting sun."

(22) The Constitution was submitted to the states for ratification.

(23) Randolph, Mason, and Gerry refused to sign the Constitution, because they were afraid that opposition to it among the people might bring about a war.

(24) Washington was the first President of the United States under the new Constitution.

(25) Rhode Island and North Carolina were the last states to ratify.

(26) Five members of the convention had been signers of the Declaration of Independence in 1776.

(27) Hamilton was one of the leading spirits of the convention.

(28) The Continental Congress, which existed to the close of the Revolutionary War in 1783, was succeeded by the Congress provided for in the Articles of Confederation.

(29) The convention of 1787 was called to amend the Articles of Confederation.

(30) The convention did not make public its debates when it adjourned.

(31) Hamilton was not pleased with the work of the convention. He desired a stronger central government.

(32) Few of Hamilton's ideas were embodied in the Constitution.

Observe that, as they stand, these notes do not necessarily bear any relation to each other, but that most of them do

bear in general upon our subject — The Convention. It now remains to organize them so that they will have a definite relation to each other. The following is an outline based upon the notes. The grouping of the notes about the headings of the outline is indicated by their numbers.

Outline. —

I. Introduction — causes leading to the convention.

1. How the Union had been governed. Notes 28, 5.
2. Failure of the Articles. Note 6.
3. The remedy. Note 29.

II. Unpopularity of convention.

1. Cause. Note 19.
2. Results. Notes 18, 30, 20.

III. Time and place of meeting. Note 1.

IV. Membership of the convention.

1. Character. Notes 11, 26.
2. States represented. Note 13.
3. Number of members. Notes 14, 16.

V. Washington.

1. His office in the convention. Note 2.
- 2 Effect of his presence. Note 17.

VI. Other prominent members.

1. Franklin. Note 4.
2. Hamilton. Notes 10, 9, 27, 32, 31.
3. Madison. Notes 8, 7. (Notes 20 and 21 are grouped elsewhere.)
4. Jefferson's absence. Note 12.

VII. Close of the convention.

1. Its duration. Notes 1, 3.
2. Number who signed. Note 15.
3. Those who refused — their reason. Note 23.

VIII. Franklin's remarks at the signing. Note 21.

Observe that in this outline notes 22, 24, and 25 have not been used. The reason for this is clear; these notes do not directly bear upon the subject of our composition, — The Convention, — and it would be difficult to use them in anything we might say about the convention. For our purposes they are useless. It is important to learn that it is not at all necessary to use all the material you may gather in notes. Use only that which seems to you good and which bears more or less directly upon your subject.

The following is a composition developed by applying the above notes to the outline we have made: —

THE CONVENTION THAT FRAMED OUR CONSTITUTION

During the six years that followed the close of the Revolutionary War in 1783, the states of the American Union, which had recently freed themselves from the yoke of Great Britain, were bound together by the Articles of Confederation. In so short a time, however, these Articles had proved to be a failure. They did not provide for a government of sufficient strength, and the Union was on a fair road to destruction under them. The more far-seeing statesmen of the day, realizing this, set in motion plans which resulted in the calling of a convention to amend the Articles of Confederation.

It must not be thought that such a convention was desired by all the people. On the contrary, there was great opposition to it. Many of the people feared that the convention would give to the central government too much power and that the states would, in consequence, be deprived of many of the powers they formerly exercised. The convention, knowing the suspicion with which their labors would be looked upon, thought

it best to close their doors to the public in order that they might debate in secret and not be troubled by those outside. The convention refused to make public its debates even after it had adjourned, and our knowledge of what went on in the convention is got largely from a journal kept by Madison and published after his death, fifty years later.

The convention came together in Philadelphia at Independence Hall, May 25, 1787.

Of the membership of the convention it may be said that nearly all of the truly great men of the day were present. Five of them had been signers of the Declaration of Independence eleven years before. These great men of the new nation came from all of the states except Rhode Island. At first there were fifty-five members, but some of these, finding that they were not in sympathy with the majority in the work they were undertaking, left for their homes in disgust.

In Washington, the president of the convention, centered the hopes of the people of all parts of the country. So greatly was he loved by them that his presence gave them a confidence in the work of the convention which they probably would not otherwise have had.

Among the other prominent members may be mentioned Franklin, then an old man. Hamilton and Madison were among the young men, the former being only thirty, the latter only thirty-five. Hamilton had been one of the leading spirits in bringing about the convention and was a leader in its debates, though few of his ideas were adopted, and he was by no means pleased with the result of the work when it was completed. Madison it was who drew up the general plan of the Constitution. Jefferson's absence is accounted for by the fact that he was abroad at the time when the convention assembled.

From May until September the convention debated. When the Constitution was finally signed, on September 17, 1787, only thirty-nine of the original fifty-five members affixed their names to it. Of those who were present, Randolph, Mason, and Gerry refused to sign, fearing that the opposition which the Constitution would in all probability arouse might lead to war.

Madison relates in his journal that when the last names were signed, Franklin called attention to a picture of the sun which hung behind the president's chair. "I have," said he, "often and often, in the vicissitudes of my hopes and fears as to its issue, looked at that behind the presi-

dent, without being able to tell whether it was rising or setting; but now, at length, I have the happiness to know that it is a rising, not a setting sun."

Observe that in this composition the language of the notes is sometimes, but not always, used. Whenever the exact language is taken from some book, quotation marks should be used, as in the last paragraph, where Franklin's exact words as given by Madison are quoted. In making such quotations care should be taken to use the identical words, spelling, and punctuation of the passage quoted, whether they seem to you correct or incorrect.

Note also that in "building" this composition due attention has been given to the three precautions laid down: (1) that the general should precede the particular, (2) that the cause should precede the result, and (3) that events should be told in the order of their occurrence.

The causes which led to the calling of the convention are given before anything is told about the convention (paragraph 1); the cause of the unpopularity of the convention is given before its results (paragraph 2); the time of the meeting is given before the membership is discussed (paragraph 3); the general character of the members before those of particular members are taken up (paragraph 4); and so on.

Such a method of writing means *work*, but it means also the growth of ability to express your thoughts clearly and well. So most men have worked who have gained success in writing. So the great masters have labored and criticised the result of their labors, spending often weeks and months in bringing to higher excellence a single division of their subject.

III. THE CLASSIFICATION OF COMPOSITIONS

Compositions may be classified in general under two heads
— **Narration** and **Description**.

Narration. — In its simplest form narration is the recording of events in the order in which they occur. It is story-telling. It may be a story of some incident in your own life, in somebody else's life, a story from history, or a story which you imagine. According to the kind of story with which narrations deal, they are classed as:—

1. *Personal narrations*: the story of events occurring under the observation of the narrator and represented as they appear to him.

2. *Biographical narrations*: the story of events so chosen and arranged as to set forth the life and personal characteristics of some individual.

3. *Historical narrations*: the story of events that form a part of history; or—

4. *Fictitious narrations*: the story of an invented or imagined series of events.

Personal Narration. — In writing a narrative of personal observation or experience, (1) such events should be selected as are important, or of interest; (2) the events should be so arranged that there is some natural connection between them; and (3) in general there should be some climax or central point to the narration to which the telling of the events should lead up.

The following chapter from "Cuore: An Italian School-boy's Journal," by Edmondo de Amicis, is the narration by Enrico, the schoolboy, of an event in the school which he attends. The narration is made more vivid by the direct quotation of the conversation.

Carlo Nobis is proud because his father is a great gentleman—a tall gentleman, with a black beard, and very serious, who accompanies his son to school every day. Yesterday morning Nobis quarreled with Betti, one of the smallest boys, and not knowing what retort to make, because he was in the wrong, said to him vehemently, "Your father is a tattered beggar!" Betti reddened up to his very hair, and said nothing,

but the tears came to his eyes; and when he returned home, he repeated the words to his father; so the charcoal dealer, a little man, who was black all over, made his appearance at the afternoon session, leading his boy by the hand, in order to complain to the master. While he was making his complaint, and everyone was silent, the father of Nobis, who was taking off his son's coat at the entrance, entered on hearing his name pronounced, and demanded an explanation.

"This workman has come," said the master, "to complain that your son Carlo said to his boy, 'Your father is a tattered beggar.'"

Nobis's father frowned and reddened slightly. Then he asked his son, "Did you say that?"

His son, who was standing in the middle of the school, with his head hanging, made no reply.

Then his father grasped him by one arm and pushing him forward, facing Betti, so that they nearly touched, said to him, "Beg his pardon."

The charcoal man tried to interpose, saying, "No, no!" but the gentleman paid no heed to him, and repeated to his son, "Beg his pardon. Repeat my words: 'I beg your pardon for the insulting, foolish, and ignoble words which I uttered against your father, whose hand my father would feel himself honored to press.'"

The charcoal man made a resolute gesture, as though to say, "I will not allow it." The gentleman did not second him, and his son said slowly, in a very thread of a voice, without raising his eyes from the ground, "I beg your pardon—for the insulting—foolish—ignoble—words which I uttered against your father, whose hand my father—would feel himself honored—to press."

Then the gentleman offered his hand to the charcoal man, who shook it vigorously, and then, with a sudden push, he thrust his son into the arms of Carlo Nobis.

"Do me the favor to place them next each other," said the gentleman to the master. The master put Betti on Nobis's bench. When they were seated, the father of Nobis bowed and went away.

The charcoal man remained standing there in thought for several moments, gazing at the two boys side by side; then he approached the bench, and fixed upon Nobis a look expressive of affection and regret, as though he were desirous of saying something to him, but he did not say anything; he stretched out his hand to bestow a caress upon him, but

he did not dare, and merely stroked his brow with his large fingers. Then he made his way to the door, and turning round for one last look, he disappeared.

"Fix what you have just seen firmly in your minds, boys," said the master; "this is the finest lesson of the year."

Note to Teacher. — The best subjects for personal narration are those that cover actual events in the lives of the writers. The following, however, may be suggestive.

EXERCISE 105

Write personal narrations on the following subjects: —

1. Lost in the Woods.
2. A Search for the Humming Bird's Nest.
3. A Canoe Trip.
4. My Visit to a Neighboring City.
5. A Visit to the Capitol.
6. A Bicycle Adventure.
7. A Day of Hard Work.
8. A Week in a Summer Camp.
9. A Little Adventure in my Childhood.
10. (Imaginary) A Call from my Favorite Hero.
11. (Imaginary) A Day in Philadelphia in 1776.

Biographical Narration. — In biographical narration matters are related not primarily as interesting in themselves, but as presenting the life and character of some person. The following is a biographical narration from the life of John Milton, the English poet: —

Late then, but not too late, Milton, at the age of fifty-two, fell back upon the rich resources of his own mind, upon poetical composition, and the study of good books, which he always asserted to be necessary to nourish and sustain a poet's imagination. Here he had to contend with

the enormous difficulty of blindness. He engaged a kind of attendant to read to him. But this only sufficed for English books — imperfectly for these — and the greater part of the choice, not extensive, library upon which he drew, was Hebrew, Greek, Latin, and the modern languages of Europe. . . . At last he fell upon the plan of engaging young friends, who occasionally visited him, to read to him and to write for him. In the precious volume of Milton Mss. preserved in the library of Trinity College, Cambridge, six different hands have been distinguished. . . .

As casual visitors, or volunteer readers, were not always in the way, and a hired servant who could not spell Latin was of very restricted use, it was not unnatural that Milton should look to his daughters, as they grew up, to take a share in supplying his voracious demand for intellectual food. Anne, the eldest, though she had handsome features, was deformed and had an impediment in her speech, which made her unavailable as a reader. The other two, Mary and Deborah, might now have been of inestimable service to their father had their dispositions led them to adapt themselves to his needs and the circumstances of the house. Unfortunately it was for Milton that his Biblical views on the inferiority of women had been reduced to practice in the bringing up of his own daughters. . . .

He did not allow his daughters to learn any language, saying with a gibe that one tongue was enough for a woman. They were not sent to any school, but had some sort of teaching at home from a mistress. But in order to make them useful in reading to him, their father was at pains to train them to read aloud in five or six languages, of none of which they understood a word. When we think of the time and labor which must have been expended to teach them to do this, it must occur to us that a little more labor would have sufficed to teach them so much of one or two languages as would have made their reading a source of interest and improvement to themselves. This Milton refused to do. The consequence was, as might have been expected, the occupation became so irksome to them that they rebelled against it. . . . At last the situation became intolerable to both parties, and they went out to learn embroidery in gold and silver, as a means of obtaining their livelihood. Deborah, the youngest, was included in the same arrangement, though she seems to have been more helpful to her father, and to have been at one time his principal reader. Aubrey says that he "taught her

Latin, and that she was his amanuensis." She even spoke of him when she was old — she lived to be seventy-four — with some tenderness. She was once, in 1725, shown Faithorne's crayon drawing of the poet, without being told for whom it was intended. She immediately exclaimed, "O Lord! that is the picture of my father!" and stroking down the hair of his forehead, added, "Just so my father wore his hair."

— MARK PATTISON, "John Milton."

Subjects for Biographical Narration. — Subjects for biographical narration must necessarily be of fragmentary parts of a complete life. It must be remembered that the object of this kind of narration is to use events (1) to describe the life or (2) to show the character of some individual. You should test your narrations in this way to be certain that they accomplish one or the other of these objects.

Note to Teacher. — Good subjects for biographical narration are so numerous that any list of these seems unnecessary. The best plan, perhaps, is to take them from the lives of historical characters recently studied by the pupil. In this way composition work can be made to dovetail with the work in history. In default of others, the following list may prove helpful.

EXERCISE 106

Write biographical narrations on the following subjects: —

1. The Withdrawal of Washington to Private Life.
2. Franklin at the Court of France.
3. The Peril of Captain John Smith.
4. The Courtship of Miles Standish.
5. The Childhood of Jeanne d'Arc.
6. The Voyages of Columbus.
7. The Bravery of Arnold.
8. The Treachery of Arnold.

Historical Narration. — Historical narrative may be a simple record of historical facts, unadorned by anything in-

tended to appeal to the emotions, or it may be a vivid account of some picturesque or dramatic incident in history. Historical narrative of the first kind is illustrated in the composition on "The Convention that Framed Our Constitution," as well as on almost every page of any school history. The following is an illustration of historical narrative of the more vivid sort, appealing, as it does, both to our imagination and our sympathy : —

Then Isamberd de la Pierre went to the church near by and brought her a consecrated cross; and this one she kissed, and pressed it to her bosom with rapture, and then kissed it again, covering it with tears and pouring out her great gratitude to God and the saints.

And so, weeping and with her cross to her lips, she climbed the cruel steps to the face of the stake, with the Friar Isamberd at her side. Then she was helped up to the top of the pile of wood that was built around the lower third of the stake, and stood upon it with her back against the stake, and the world gazing up at her breathless. The executioner ascended to her side and wound chains about her slender body, and so fastened her to the stake. Then he descended to finish his dreadful office; and there she remained alone—she that had so many friends when she was free, and had been so loved and so dear.

If any thought that now, in that solemn hour when all transgressors repent and confess, she would revoke her revocation and say her great deeds had been evil deeds and Satan and his friends their source, they erred. No such thought of blame was in her blameless mind. She was not thinking of herself and her troubles, but of others and of woes that might befall them. And so, turning her grieving eyes about her, where rose the towers and spires of that fair city, she said : —

"Oh, Rouen, Rouen, must I die here, and must you be my tomb? I have great fear that you will suffer for my death."

A whirl of smoke swept upward past her face, and for one moment terror seized her and she cried out, "Water! give me holy water!" but the next moment her fears were gone and they came no more to torment her.

She heard the flames crackling below her, and immediately distress

for a fellow-creature who was in danger took possession of her. It was the Friar Isambert. She had given him her cross and begged him to raise it towards her face and let her eyes rest in hope and consolation on it till she was entered into the peace of God. She made him go out from the danger of the fire. Then she was satisfied, and said:—

“Now keep it always in my sight until the end.”

Not even yet could Cauchon, that man without shame, endure to let her die in peace, but went towards her, all black with crimes and sin as he was, and cried out—

“I am come, Joan, to exhort you for the last time to repent and seek the pardon of God.”

“I die through you,” she said, and these were the last words she spake to any upon earth.

Then the pitchy smoke, shot through with red flashes of flame, rolled up in a thick volume, and hid her from sight; and from the heart of this darkness her voice rose strong and eloquent in prayer; and when by moments the wind shredded somewhat of the smoke aside, there were veiled glimpses of an upturned face and moving lips. At last a mercifully swift tide of flame burst upward, and none saw that face any more, nor that form, and the voice was still.

Yes, she was gone from us; JOAN OF ARC. What little words they are to tell us of a rich world made empty and poor!

—MARK TWAIN, “Joan of Arc.”

Subjects for Historical Narration.—While exercises in plain narration may be based upon any part of history, care being taken that in the narration the series of events shall move connectedly and in order, if you wish to use vivid historical narration it would be best to select events or scenes that in themselves are of a dramatic or picturesque nature. The skillful historian must weave his fabric mainly of the dull monotony of succeeding events—plain historical narration; but here and there he adorns this groundwork with color, glow, and impressiveness by bringing into relief those events which are particularly striking, and painting with minuteness and finish those scenes where great historical personages are seen

with wonderful distinctness. Such, to refer to illustrations that are widely different, are the accounts of the battle of Senlac in "A Child's History of England," Chapter VII, by *Dickens*, and in "A Short History of England," Chapter II, by *Green*; the description of the tournament in "Ivanhoe," Chapter XII; the story of the siege of Quebec in "Montcalm and Wolfe," by *Parkman*; and the account of the trial of Warren Hastings, in the great hall of William Rufus, given in Macaulay's "Essay on Warren Hastings." In the treatment of such subjects as follow, you should make as careful a study as possible of the particular event or scene, by reading about it as fully as you are able. Then you should arrange the plan of action; the characters who are to take part, with their characteristics, and the setting,—that is, the particulars of the time, place, and surroundings. Having clearly in mind these elements, you should tell the story as if you were present at the time the events took place.

EXERCISE 107

Write historical narrations on the following subjects:—

1. The Return of the Mayflower.
2. The Ride of Paul Revere.
3. An Attack by the Indians.
4. The Attack on Washington (city) by the British.
5. The Earliest Settlement of this State.
6. The Closing Scene of the Last Great War.
7. The Death of Washington.
8. The Trial of a Witch (Salem, A.D. 1690).
9. The Arrest of Major André.
10. The Execution of Nathan Hale.
11. Patrick Henry's "Liberty Speech."

Description. — Whereas, in narration our object is to tell a story, in description our purpose is to present an object, scene, person, character, or impression, so that the reader shall see it from our point of view. A description should be a picture in words, for words can paint with far more fullness than the artist's brush a picture in which there is atmosphere, action, life, feeling. Its clearness, lifelikeness, and accuracy will depend upon your ability to see clearly, and to put what you see into appropriate words and phrases. Its effect on your reader will depend upon your power to select the prominent or suggestive things about the object you are describing.

The following is an illustration of a simple, definite description : —

It was a pretty picture — that little stone cottage, whitewashed and thatch-roofed, with roses growing on either side of the door and embowering the small latticed windows. A narrow garden lying in front was filled with blossoming geraniums, red and white, blue lobelias, and slender, golden-hearted marguerites, even to the low picket fence that divided it from the roadway. In the doorway stood a young mother, holding the hand of a toddling boy, and shading her eyes to look far down the road for the coming of some one. Stretching away from the house lay green-turfed fields, wherein a few sheep were cropping the soft herbage. At the right, under a clump of trees, lay a group of four or five black and white cows.

In this description, clear and accurate, there is nothing that the artist might not paint. There is neither impressiveness nor feeling.

In the following extract we find an illustration of an impressive description : —

The one common note of all this country is the haunting presence of the ocean. A great sound of breakers follows you high up into the inland cañons; the roar of water dwells in the clean, empty rooms of Monterey as in a shell upon the chimney; go where you will, you have

but to pause and listen to hear the voice of the Pacific. You pass out of the town to the southwest, and mount the hill among pine woods. Glade, thicket, and grove surround you. You follow winding sandy tracks that lead now hither now thither. You see a deer; a multitude of quail arises. But the sound of the sea follows you, as you advance, like that of wind among trees, only harsher and stranger to the ear; and when at length you gain the summit, outbreaks on every hand and with freshened vigor, that same unending, distant, whispering rumble of the ocean. . . . The silence that surrounds you is not so much broken as it is haunted by this distant attention; you are clearly and unusually conscious of small sounds near at hand; you walk listening like an Indian hunter; and the voice of the Pacific is a sort of disquieting company to you in your walk. — STEVENSON, "Across the Plains."

EXERCISE 108

In describing the following objects, first make the picture of each clear and definite in your own mind. Arrange every detail — size, position, shape, color, the objects that surround it, the life that exists in it — with exactness. Then study the order of the description, emphasizing what is prominent, unusual, or otherwise important. Select the most definite and expressive words and phrases you can, carefully choosing such adjectives as are necessary to complete the picture.

1. An Old Country Barn.
2. A Deserted House in the Country.
3. A Congress of Birds.
4. The Swarming of Bees.
5. An Old-fashioned Garden.
6. Early Morning in the City.
7. Early Morning in the Country.
8. An Old Garret and its Treasures.
9. A Shop Window at Christmas Time.
10. The Shore of the Sea.

11. The Old Mill.
12. A View from the Hill.
13. Strollers along the Highway.
14. The Majesty of the Mountains.
15. The Sunset.
16. A View of the Circus.

There are several ways by which descriptions of objects may be enlivened and made more impressive

1. *By Descriptive Nouns, Adjectives, and Phrases.*

The Maypole . . . was a pine tree which had preserved the slender grace of youth while it equaled the loftiest height of the old wood monarchs. From its top streamed down a silken banner, colored like a rainbow. Down nearly to the ground the pole was dressed with birchen boughs, and others of the liveliest green, and some with silvery leaves, fastened by ribbons that fluttered in fantastic knots of twenty different colors, but no sad ones. Garden flowers and blossoms of the wilderness laughed gladly forth amid the verdure, so fresh and dewy that they must have grown by magic on that happy pine tree.

—HAWTHORNE, "The Maypole of Merry Mount."

2. *By Comparison.*

The color was like that which steals over the eastern sky just before daybreak.

The mad mass had the bound of the panther, the weight of the elephant, the agility of the mouse, the obstinacy of the ox, the unexpectedness of the surge, the rapidity of the lightning, the deafness of the tomb.

—VICTOR HUGO, "The Carronade."

3. *By a Statement of Actions.*

For the East Lyn was ramping and roaring frightfully, lashing whole trunks of trees on the rocks, and rending them, and grinding them. And into it rushed from the opposite side a torrent even madder; upsetting what it came to aid, shattering wave with boiling billow, and scattering wrath with fury. —BLACKMORE, "Lorna Doone."

Persons may be described by giving :—

1. *Their Personal Appearance, Dress, etc.*

Washington was then forty-three years of age. In stature he a little exceeded six feet; his limbs were sinewy and well proportioned, his chest broad, his figure stately, blending dignity of presence with ease. His robust constitution had been tried and invigorated by his early life in the wilderness; so that few equaled him in strength of arm, or power of endurance, or noble horsemanship. His complexion was florid; his hair dark brown; his head in its shape perfectly round. His broad nostrils seemed formed to give expression and escape to scornful anger. His eyebrows were rayed and finely arched. His dark blue eyes, which were deeply set, had an expression of resignation, and an earnestness that was almost pensiveness. His forehead was sometimes marked with thought, but never with inquietude; his countenance was mild and pleasing and full of benignity. — GEORGE BANCROFT.

He wore the old Puritan dress, a dark cloak and a steeple-crowned hat, in the fashion of at least fifty years before, with a heavy sword upon his thigh, but a staff in his hand to assist the tremulous gait of age.

When at some distance from the multitude, the old man turned around, displaying a face of antique majesty, rendered doubly venerable by the hoary beard that descended on his breast.

— HAWTHORNE, "The Gray Champion."

2. *Their Mental Characteristics.*

Keen and vigorous in intellect, he was tender and true of heart. He was proud, not haughty. His pride was that of conscious nobility and rectitude. He loved God, loved man, loved truth; and he served God, served man, served truth. He hated evil, wrong, falseness, meanness, and he made war on them always. He was pure and virtuous in life, reverent towards goodness and purity, but contemptuous towards bigotry and shame. He was generous in his sympathies, warm in his friendships, ardent in his love. — W. H. GIBSON, "The Master of the Gunnery."

Note to Teacher.—The following subjects may be used for practice work in writing descriptions, or they may suggest subjects that lie more closely within the range of the pupils. In the most of these exer-

cises complete compositions are not sought, but merely so much of description as gives practice in the art of describing. A little that is well written, and carefully criticised and revised, is far better than much material loosely and unskillfully put together.

EXERCISE 109

I

Write descriptions of the following: —

1. A tree. Study some tree that you see often and know well. Is it symmetrical in shape? Do the branches and limbs of one side seem to balance those of the other? Do they sway all in the same direction when the wind blows? Why? When does it bud? What are its flowers? Of what service is it? How old is it? How many years may it live? Who are its visitors?

2. The woods in spring; in summer; in autumn; in winter.

3. Snow in the country; in the city.

4. Flowers in the public garden; in an old-fashioned garden.

5. The dog that you know best.

II

Make comparisons, somewhat extended, describing: —

6. The nest of a humming bird. In color like what? in size? in shape? in material?

7. A bed of tulips — like a rich silken mantle.

8. A bed of poppies — like flame.

9. The cry of wolves — like what?

10. The song of the mocking-bird — like what?

11. A light in a cottage window — like what?

III

By statement of actions write descriptions of the following: —

12. The characteristics of a cross boy.

13. The characteristics of a good-natured man.
14. The characteristics of a physical coward; of a moral coward.
15. The industry of the ant.
16. The intelligence of the horse.

IV

Describe each of the following personages in two paragraphs: (a) by personal appearance; (b) by mental characteristics:—

- | | |
|---------------------------|--------------------------|
| 17. Benjamin Franklin. | 24. Alfred Tennyson. |
| 18. George Washington. | 25. Charles Dickens. |
| 19. Mary, Queen of Scots. | 26. William Shakespeare. |
| 20. Queen Elizabeth. | 27. Washington Irving. |
| 21. Napoleon Bonaparte. | 28. Edgar Allan Poe. |
| 22. Julius Cæsar. | 29. Henry W. Longfellow. |
| 23. Sir Walter Scott. | 30. Ralph Waldo Emerson. |

V

What characteristic is suggested in each of the following illustrations? Make a longer description, elaborating this characteristic.

31. "That bed of posies there—well, growing turnips or cabbages would be more beautiful to my eyes. What's the use of growing things that can't be eaten?"

32. He was a thrifty farmer, making each rood of land add to his store of grain or fruit; but he loved the far-stretching view from the hills; he delighted in the golden color of the wheat, the glow like flame that the huge piles of apples made upon the green turf, the glancing lights that shifted through the leaves.

33. His eyes never seemed to see the little children who passed him, hushing their voices until they were well beyond him. To him they were no more than the posts, or the stray dogs that always curled their tails between their legs and made a wide curve as they hurried by him.

VI

Write descriptions from original observations of various places of historic interest you have seen.

VII

Write descriptions of the following natural scenes you have visited :—

34. Some river.

36. A river path.

35. Some lake.

37. A meadow.

38. Deep in the woods.

39. The flood : the storm—how the waters rose—the effects—after the flood.

VIII

Describe the following :—

40. *Games* : (a) Football; (c) Tennis;
 (b) Baseball; (d) Golf.

41. *Amusements* : (a) A boat race;
 (b) Fishing for trout;
 (c) Celebrating the Fourth of July.

CHAPTER XXIV

LETTER WRITING

Materials and General Directions.—

PAPER.—For friendly correspondence select paper of good quality, unruled, and of such size that it folds transversely once to fit easily the envelope.

For brief notes of friendly or complimentary nature paper

of the same kind as for friendly correspondence, but slightly smaller in size, is used.

For business purposes paper of a size called "letter size," in single sheets, ruled or unruled, with the name and address of the business house printed at the head, is the kind most commonly used.

INK. — Write all letters in ink. Use ink that is black or blue-black.

WRITING. — While writing it is well to rest the hand that holds the pen upon a piece of blotting paper or other clean paper, so that the moisture from the hand may not soil the paper and prevent it from receiving the ink evenly. Such a paper is an aid also in keeping the writing in straight lines upon unruled paper.

Write as plainly as possible, with especial care for the plainness of the signature. "If they had cut off his head on account of his abominable handwriting," says Motley of Jan Barneveld, who was beheaded for treason, "no creature could have murmured at the decree who ever tried to read his correspondence."

Flourishes and eccentricities in writing are never in good taste, but character in handwriting is a desirable quality.

A letter that is slovenly, soiled, blotted, interlined, or marred by erasures, or that is carelessly folded, is offensive. "Now cannot you sit down," says Leigh Hunt to one of his correspondents, "and write me a fair, even-minded, honest hand, unmixed with desperate blots or skulking interlineations? Mind, I do not quarrel with the contents or the subject; what you tell me of others amuses me, and what you tell me of yourself delights me. It is merely the *fashion* of your lines: in short, as St. Paul saith, 'It is the spirit giveth life, but the letter killeth.'"

Never write across a page that has already been written upon, nor add a postscript if it can be avoided.

The blotter should be applied carefully to each page when completed. The pen should be wiped carefully before it is laid aside.

POSTALS. — The use of postals is, by people of good taste, restricted to brief business communications or notices. The message side of the postal should contain only the date and place of writing, the message, and the name of the writer. This excludes any introduction or salutation, even the formal *Dear Sir* or *Madam*, and any complimentary close.

ABBREVIATIONS. — Abbreviations should be used sparingly or not at all. In no letter should pronouns be omitted as in the following illustrations: "*In reply would state*," "*Would say will be in town to-morrow*," etc.

If one is answering a letter, he should read carefully the letter to which his own is to be in answer, so that he may not alone give reply to its questions, but meet every point to which reference or answer should be made.

The Content of the Letter. — Aside from the form of the letter, — the matter of arrangement, folding, care, and neatness in the appearance of the letter, which is but the dress that the written thoughts wear, — there is something else that demands consideration and thoughtfulness — the matter that the letter contains; for letters may make friends or may alienate them, may carry messages with so much balm in the expression of a painful subject that the sorrow is softened and friendly relations are made closer, or may so distort by awkward expression what may have been kind in intention that pain is unintentionally given. "If one could read your heart," says Stevenson, "you may be sure that he would understand; but, alas! the heart cannot be shown — it has to be demonstrated in words."

The content of a letter, of course, depends upon many considerations. Letters vary so largely in purpose that no guide can be given. Personal letters may be descriptive or

narrative or both, but their chief charm will be their naturalness. Write as you would talk to the person to whom you are writing. The content of a business letter, of course, varies with the business concerned. It should be made straightforward, clear, direct.

Form of the Letter. — The several parts of a letter are : —

1. **THE HEADING.** — This gives the address from which the letter is written, and the date. It is usually placed in the upper right-hand corner of the first page.

Models

518 Washington street,
Riverton, Massachusetts,
June 1, 19—

The Forest Hills Hotel,
Franconia, New Hampshire,
August 1, 19—

For business letters, the heading is usually printed at the top of the page. In short personal letters, the address from which the letter is written and the date of writing are often put at the end of the letter instead of at its beginning.

2. **THE INTRODUCTION.** — This gives the name, and in formal letters the address, of the person to whom the letter is written, and the salutation. It is usually placed to the left of the page and below the heading.

Models

Silver, Burdett & Company,
85 Fifth Avenue,
New York, N.Y.

My dear Sirs:

Miss Mildred Sherman,

My dear Madam :

In friendly letters all of the introduction except the salutation may be omitted, thus :

My dear Herbert :

In the introduction of a letter it is in best form not to abbreviate such titles as *President, Governor, General, Professor*, etc. Scholastic titles such as *Doctor, Reverend*, etc., are usually abbreviated. If the person addressed has several scholastic titles, the one of highest honor only need be used, but if the person be a Doctor of Divinity, the title *Reverend* is not omitted. We may write *Rev. Edward Abbott, D.D.*, or *Rev. Dr. Edward Abbott*, the former being preferable.

If several ladies are to be addressed conjointly, the title *Misses* should be used if all are single, and *Mesdames* if one or more are married. The salutation in either case is *Ladies*.

Models

Misses Duncan, Blake, and Willis,

Ladies :

Mesdames (or Madams) Boynton, Winn, and Harding,

Ladies :

In salutations, in America *My dear Mr. Moody* is regarded as more formal than *Dear Mr. Moody*; in England the opposite is the custom, the *My* denoting greater intimacy and less formality.

3. THE BODY. — This contains the matter of the letter.

4. THE CONCLUSION. — This contains the complimentary close, and the signature.

Models

Very truly yours,

Elwin N. Wiswell.

Yours sincerely,

Charles Leo Ryan.

The Complimentary Close.—Those whose correspondents stand in different relations to them shade the complimentary close to suit fittingly this relation. Thus shading from the very formal to the very intimate, we have: *I have the honor to remain your most obedient servant* (to the President or Vice President of the United States), *With profound respect*, *With high esteem*, *Very respectfully yours*, *Yours respectfully*, *Very truly yours*, *Yours truly*, *Sincerely yours*, *Cordially yours*, *Always cordially yours*, *Your affectionate friend*, *Most affectionately your friend*, etc.

The Signature.—The signature should be plainly written, the given name as well as the surname being written in full. No titles should be affixed to the signature, but if it seems necessary that these be given, they may be placed within parentheses, as in the following models:

(Dr.) Charles L. Dana.

(Rev.) Edward Lawrence.

or the name with the proper title may be written at the left of the page, as follows:—

Charles L. Dana.

Address,

Dr. Charles L. Dana.

A woman signs her own given name in full, but in writing to strangers prefixes *Miss* or *Mrs.* in parentheses, or gives her address below and at the left of the signature; thus:—

(Miss) Ethel Porter.

(Mrs.) Mary Gould Porter,
or, Mary Gould Porter.

Address,

Mrs. John R. Porter.

In addressing a married woman the name of her husband is properly used if he is living—*Mrs. John R. Porter*; but after his death it is customary for her to resume her own name in place of her husband's given name—*Mrs. Mary Gould Porter*. The husband's titles should not be used with the wife's name. The wife of a President of the United States is addressed simply as *Mrs. Grover Cleveland*, *Mrs. Theodore Roosevelt*; the wife of a physician or a clergyman with no other title than *Mrs.* Thus: *Mrs. Charles L. Dana*, *Mrs. De Witt Talmage*.

The following plan shows the arrangement of the several parts of a letter:—

RESIDENCE—STREET	
CITY OR TOWN—STATE	
	DATE
NAME	
ADDRESS	
SALUTATION :	BODY
COMPLIMENTARY CLOSE	
SIGNATURE	

When the salutation follows the full address, the body follows, beginning on the same line, as in the model. In all other cases the body is begun on the next line, with the proper indention. Notice the indentions, and the punctuation. The salutation is followed by a colon or by a comma.

5. THE ENVELOPE ADDRESS. — The name should be written on a line that crosses the middle of the envelope transversely. The order of the address is: the name, the number and the street, the city or town, the state. These several parts should be evenly indented. The name of the cottage, of the hotel, or the number of the post-office box, is written in the lower left corner of the envelope. There is no mark of punctuation at the ends of the several lines of the address, except to mark abbreviations. The invariable position of the stamp is vertical, and in the upper right corner.

Models

Mrs. John S. Carey

5616 Washington Avenue

Chicago

Illinois

Mr. George Barclay

Richmond

The Jefferson Hotel

Virginia

Business Letters. — A business letter should be clear, courteous, and concise. It should state fully and unmistakably where, when, to whom, and by whom it is written.

If the letter is in answer to some letter or communication, this should be immediately referred to with its date; thus, *In reply to your letter of May 23, etc.*

If such letter brought any inclosure, this should be specifically mentioned ; thus, *I am in receipt of your letter of May 23, inclosing your check for \$117.35 ; or, Your kind letter of May 23, inclosing your order for goods, has been received.*

While conciseness is a virtue in a business letter, brusqueness and abbreviations are vices. Abbreviations may destroy clearness, brusqueness is discourteous. There is no business communication that cannot be stated courteously, and the quality of courtesy in all business relations is in a twofold sense a golden one — it strengthens both commercial and personal relations.

Some Models for Social Forms and Letters. —

1. *A Formal Invitation to Dinner.*

Mr. and Mrs. Morton Alexander
request the pleasure of
Mr. Bartlett Whittemore's
company at dinner
on Thursday evening, January tenth,
at seven o'clock.
20 Cresthill Road.

2. *The Reply.*

14 Westford Street,
January 3, 19—
Mr. Bartlett Whittemore
accepts with pleasure
Mr. and Mrs. Morton Alexander's
invitation to dinner on
Thursday evening, January tenth,
at seven o'clock.

The envelope should be addressed to *Mrs. Morton Alexander.*

3. *Informal Invitations to Dinner.*

18 Albert Road,
June 1, 19—

Dear Mrs. Herbert:

Will you and Mr. Herbert give us the pleasure of your company at dinner on Wednesday, the ninth, at eight o'clock?

Cordially yours,
Mary Lynde Clement.

18 Albert Road,
June 1, 19—

My dear Mr. Gray:

We should be very happy to have you dine with us on Wednesday, the ninth, at eight o'clock, if disengaged.

Sincerely yours,
Mary Lynde Clement.

4. *The Replies.*

27 Mount Vernon Street,
June 2, 19—

Dear Mrs. Clement:

It gives Mr. Herbert and myself great pleasure to accept your kind invitation to dinner on Wednesday, the ninth, at eight o'clock.

Cordially yours,
Anna Herbert.

The Oxford,
June 2, 19—

My dear Mrs. Clement:

I regret that absence from town on that date prevents my acceptance of your kind invitation to dinner on Wednesday, the ninth, at eight o'clock.

Yours sincerely,
Paul Gray.

5. *A Letter of Introduction.*

Indianapolis, Indiana,

March 4, 19—

Dear Dr. Dana:

The bearer of this note, my friend, Harold F. Ayer, has come to New York to accept an important position with the house of Messrs. McClure, Phillips & Co. As he is an estimable young man of refined tastes, I take great pleasure in introducing him to you, knowing that you will find him deeply appreciative of such kindnesses and civilities as you may be able to extend to him.

I am sincerely yours,

Albert Frère.

6. *An Application for a Position.*

Riverton, Massachusetts,

April 20, 19—

Messrs. Lee, Higginson & Co.,

44 State Street, Boston, Mass.

My dear Sirs: Being desirous of learning the banking business, I respectfully make application for a position in your office. I am eighteen years of age, strong and well, with no bad habits, and I am willing to work faithfully. I am a graduate of the Riverton High School, and have a high record in all mathematical studies.

I refer you to Mr. Henry Parker, Principal of the Riverton High School, in reference to my school record, and to the Rev. Calvin Clark, Pastor of the Centre Church, and Mr. Raymond Noyes, Cashier of the Riverton Savings Bank, in regard to my character and abilities.

Awaiting your kind reply, I am

Yours respectfully,

Edward Gerry.

7. *Formal Letters.*

St. Louis, Missouri.

November 12, 19—

Professor George M. Lane,
Harvard University,
Cambridge, Massachusetts.

My dear Sir: Will you kindly permit me to ask you your opinion of the construction of the following passage. . . . (Body of letter) . . .

Thanking you for so much help as you may be able to give me, I am

Yours very respectfully,
Arthur Bonnicastle.

Hotel Willard,
Washington, D. C.
February 26, 19—

Miss Ruth Sherman,
My dear Madam:

In reply to your letter of February 23, etc. . . .
(Body of letter) . . .

I hope that this may meet your wishes in the matter, and I remain

Sincerely yours,
Margaret Le Roy.

8. *An Informal Letter.*

The Chamberlain,
Old Point Comfort, Va.,
August 1, 19—

My dear Mr. Lewis:

These perfect summer days, when this beautiful spot is at its best, make me desirous of having you here to share my pleasures. . . . (Body of letter) . . .

Hoping that the recounting of all these possible delights may allure you hither, I am always

Cordially yours,
Sumner Norton.

Published Letters. — Such published letters as those of Charles Lamb, Washington Irving, Charles Kingsley, William M. Thackeray, James Russell Lowell, Phillips Brooks, and others are of great value in showing how full of thought and tenderness and keen observation, how stimulating, the letters of a man to his friends may be. These authors poured into their familiar letters the choicest of their thoughts, the essence of their wisdom, the rarest of their wit, the most tender and honest sentiments of their hearts. Reading these, one sees what is meant by the *art of letter writing*. They are the best lessons in what to say and how to say it in friendly correspondence, and any time that can be given to the analysis and study of letters selected from such authors, will be full of literary inspiration.

A Letter from Celia Thaxter to Olive Thorne Miller

Your letter has just come, and is a great happiness to me — how great I really cannot express to you, and, to give you an idea of my pleasure in it, I must tell you that I have devoured every printed word of yours since the time I discovered you, with the most perfect sympathy and loving appreciation. I was delighted last year to find in one of your Atlantic papers a quotation from some verses of mine, —

Like a living jewel he sits and sings.

Do you remember using it? I was so proud that I wrote to Bradford Torrey about it, asking him if he had the happiness of knowing you. I am interested in all you have to say, and how I do wish I knew a fraction of what you do of the birds I love so much. They are indeed most dear to me, most charming. Last winter my brother made sixty martin houses and put them up, and now we have more than a hundred in all, with a family in each. Everything we can do to attract the birds we do, and rejoice in them with a continual joy. The blackbirds and kingbirds and song sparrows, whitethroats and bobolinks, live on the lawn half the time, and keep us in bliss with their voices and their fascinating behavior.

You see, in a little island like this, we have almost everything under our eyes, and are brought into most intimate relations with all the various inhabitants. We won't have a cat on the place. A cuckoo yesterday came and devoured the eggs in the song sparrow's nest under my window. What *can* be done under such trying circumstances as these, I wonder. This year two pairs of bobolinks are staying, and we breathlessly hope they are building somewhere, they have been here so long. All sorts of enchanting creatures come just for an hour or two on favorable days; sometimes they will stay two or three days, and vanish as suddenly as they came. Last week, when I went early into my garden, a rose-breasted grosbeak was sitting on my fence. Oh, he was as beautiful as a flower. I hardly dared to breathe, I did not stir, and we gazed at each other fully five minutes before he concluded to move.

I'm glad you found my book worthy. We must adore these things, our birds and our flowers, all these manifestations of Divine beauty, if we see them at all; don't you think so? What can we say except that their beauty is "heavenly and divine." I never think of the critics when I speak; it is my way of praising the Lord, to adore his beautiful work. In the poem you quoted, —

I stand and *worship* the sky and the leaves,
The golden air and the brilliant sea,
The swallow at the eaves, —

"worship" is the right word, it seems to me. There is such happiness in it!

I thank you so much for this dear letter of yours. I treasure it among my most precious things. Truly I have an enthusiasm for you, and I'm an old woman, almost sixty, and enthusiasm at sixty means more than it does at sixteen, after one has been banged about through this strange and perplexing life of ours so many years. I wish I could see you.

With thanks and thanks, and a love that has always been yours,

I am yours most truly,

CELIA THAXTER.

EXERCISE 110

The following exercises in letter writing should be done with critical regard to neatness, legibility, correctness in

form, and accuracy and courtesy in expression. The letters should not be long, the drill being upon form rather than matter, and some of them should be done in the class room. The best method extends these exercises at regular intervals through at least a year, repetition thus ripening into habit. Write the following:—

1. A formal invitation to an evening party, modeling it after the form of the invitation to dinner.
2. Two replies to this invitation: (a) accepting; (b) expressing regrets.
3. An informal invitation to luncheon at two o'clock.
4. An acceptance of this invitation.
5. A letter introducing a friend who is staying in Washington to a clergyman there who was formerly your pastor.
6. An advertisement for a bookkeeper.
7. An application for this position.
8. A letter of recommendation to accompany this application.
9. A request for a college catalogue, directed to the dean of the college.
10. A letter inviting a friend to visit you.
11. A business letter ordering goods of a firm.
12. The reply to the above letter, with bill inclosed.
13. A courteous request for the payment of a bill long due.
14. A letter to a friend confined by illness, who is interested in (a) your progress at school, or (b) country walks, or (c) charitable work.
15. A reply to this letter.

APPENDIX

STRONG VERBS

The following is a list showing the principal parts of the strong verbs. Their distinguishing mark is that they add no suffix to form the past tense.

PRESENT	PAST	PAST PARTICIPLE
abide	abode	abode
alight	alit (alighted)	alit (alighted)
arise	arose	arisen
awake	awoke, awaked	awaked
be (am)	was	been
bear (<i>bring forth</i>)	bore	born
bear (<i>carry</i>)	bore	borne
beat	beat	beaten
begin	began	begun
behold	beheld	beheld
bid (<i>command</i>)	bade	bidden
bid (<i>offer money</i>)	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
chide	chid	chidden
choose	chose	chosen
cleave (<i>split</i>)	clove (cleft)	cloven (cleft)
cling	clung	clung
come	came	come
dig	dug (digged)	dug (digged)
draw	drew	drawn
drink	drank	drunk

PRESENT

drive
eat
fall
fight
find
fling
fly
forbear
forget
forsake
freeze
get
give
go
grind
grow
hang
heave
hide
hold
know
lie (*recline*)
light
read
ride
ring
rise
run
see
shake
shine
shoot
shrink
shrive
sing
sink
sit
slay
slide

PAST

drove
ate
fell
fought
found
flung
flew
forbore
forgot
forsook
froze
got
gave
went
ground
grew
hung (*hanged*)
hove (*heaved*)
hid
held
knew
lay
lit (*lighted*)
read
rode
rang
rose
ran
saw
shook
shone
shot
shrank
shrove (*shrived*)
sang
sank
sat
slew
slid

PAST PARTICIPLE

driven
eaten
fallen
fought
found
flung
flown
forborne
forgotten
forsaken
frozen
got
given
gone
ground
grown
hung (*hanged*)
hove (*heaved*)
hidden
held
known
lain
lit (*lighted*)
read
ridden
rung
risen
run
seen
shaken
shone
shot
shrunk
shriven (*shrived*)
sung
sunk
sat
slain
slidden (*slid*)

PRESENT

slung
slink
smite
speak
spin
spring
stand
stave
steal
stick
sting
stink
stride
strike
string
strive
swear
swim
swing
take
tear
thrive
throw
tread
wake
wear
weave
win
wind
wring
write

PAST

slung
slunk
smote
spoke
spun
sprang
stood
stove (staved)
stole
stuck
stung
stunk
strode
struck
strung
strove (strived)
swore
swam
swung
took
tore
throve (thrived)
threw
trod
woke (waked)
wore
wove
won
wound
wrung
wrote

PAST PARTICIPLE

slung
slunk
smitten
spoken
spun
sprung
stood
stove (staved)
stolen
stuck
stung
stunk
stridden
struck (stricken)
strung
striven
sworn
swum
swung
taken
torn
thriven (thrived)
thrown
trodden
woke (waked)
worn
woven
won
wound
wrung
written

IRREGULAR WEAK VERBS

The following is a list showing the principal parts of the irregular weak verbs. With the exception of the list given on page 218, the distinguishing mark of a weak verb is the ending *d*, *ed*, *t*, in the past tense form, which does not occur in the present:—

PRESENT	PAST	PAST PARTICIPLE
bend	bent	bent
bereave	bereft (bereaved)	bereft (bereaved)
beseech	besought	besought
bet	bet	bet
blend	blent (blended)	blent (blended)
bring	brought	brought
build	built (builded)	built (builded)
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
cost	cost	cost
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
do	did	done
dwelt	dwelt (dwelled)	dwelt (dwelled)
feed	fed	fed
feel	felt	felt
flee	fled	fled
gild	gilt (gilded)	gilt (gilded)
have	had	had
hear	heard	heard
hew	hewed	hewn
hit	hit	hit
hurt	hurt	hurt
keep	kept	kept
kneel	knelt (kneeled)	knelt (kneeled)
knit	knit (knitted)	knit (knitted)

P <small>RESENT</small>	P <small>AST</small>	P <small>AST PARTICIPLE</small>
lade	laded	laden (laded)
lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid (payed)	paid (payed)
put	put	put
quit	quit	quit
rend	rent	rent
rid	rid	rid
rive	rived	riven (rived)
say	said	said
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shed	shed	shed
shoe	shod	shod
show	showed	shown
shred	shred (shredded)	shred (shredded)
shut	shut	shut
sleep	slept	aslept
slit	slit	slit
smell	smelt (smelled)	smelt (smelled)
sow	sowed	sown (sowed)
speed	sped	sped
spell	spelt (spelled)	spelt (spelled)
spend	spent	spent
spill	spilt (spilled)	spilt (spilled)
spit	spit	spit
split	split	split
spoil	spoilt (spoiled)	spoilt (spoiled)
spread	spread	spread
strew	strewed	strewn

PRESENT

sweep
swell
teach
tell
think
thrust
weep
wet

PAST

swept
swelled
taught
told
thought
thrust
wept
wet

PAST PARTICIPLE

swept
swollen (swelled)
taught
told
thought
thrust
wept
wet

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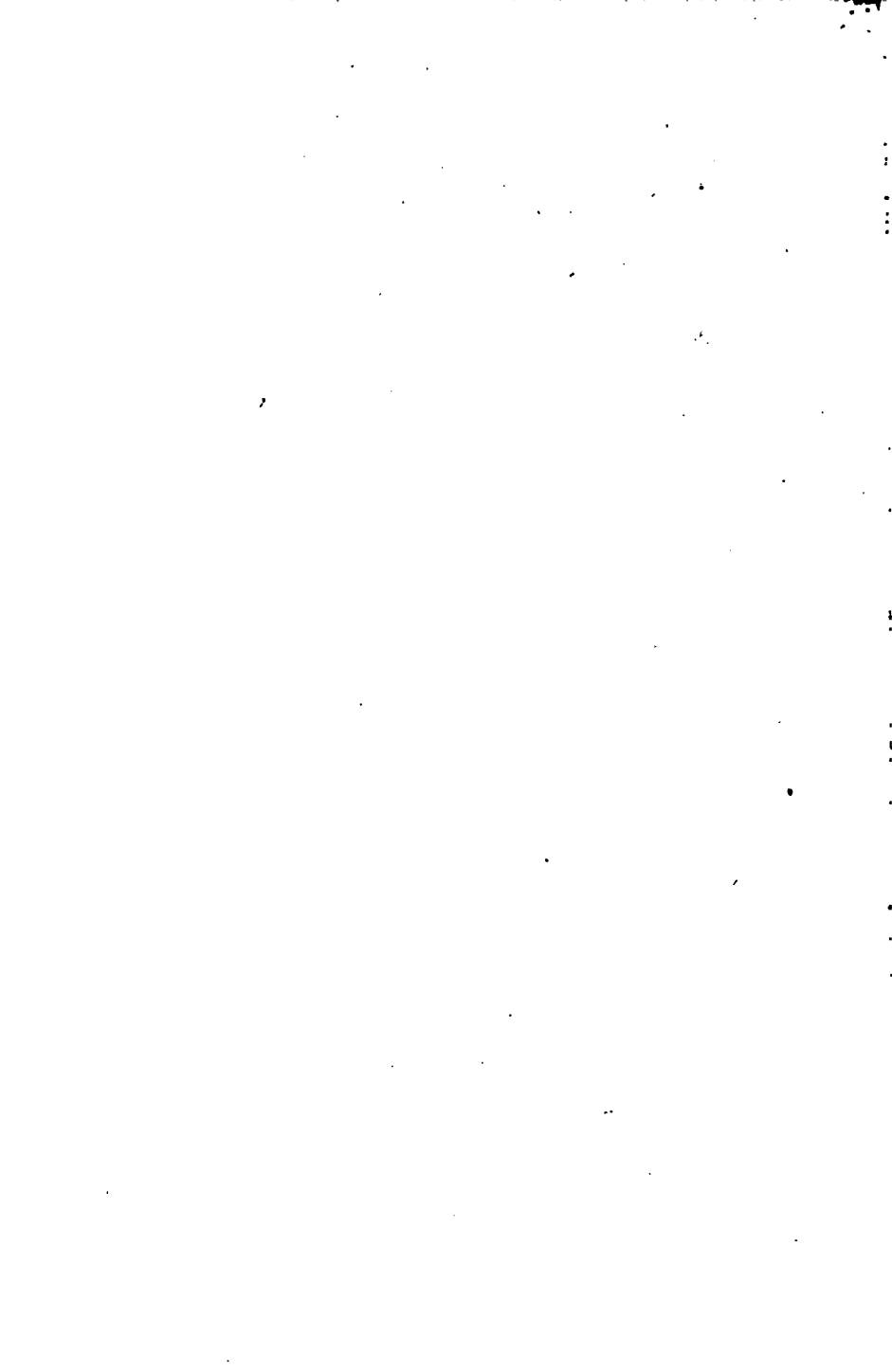
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